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EXCLUSIVE PREVIEWS! THE POWER OF THREE | THE ANGELS TAKE MANHATTAN

DOCTOR WHO

ADVENTURES IN SPACE & TIME -
EVERY FOUR WEEKS!

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THE POWER OF THREE

BBC WALES PRESENTS MATT SMITH KAREN GILLAN ARTHUR DARVILL
JEMMA REDGRAVE MARK WILLIAMS WRITTEN BY CHRIS CHIBNALL
PRODUCED BY MARCUS WILSON EXECUTIVE PRODUCERS STEVEN MOFFAT & CAROLINE SKINNER

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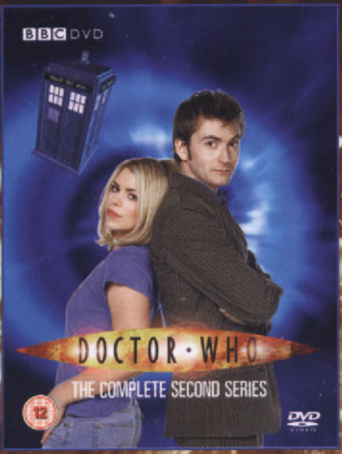
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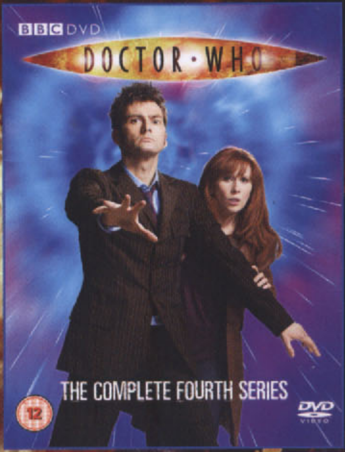
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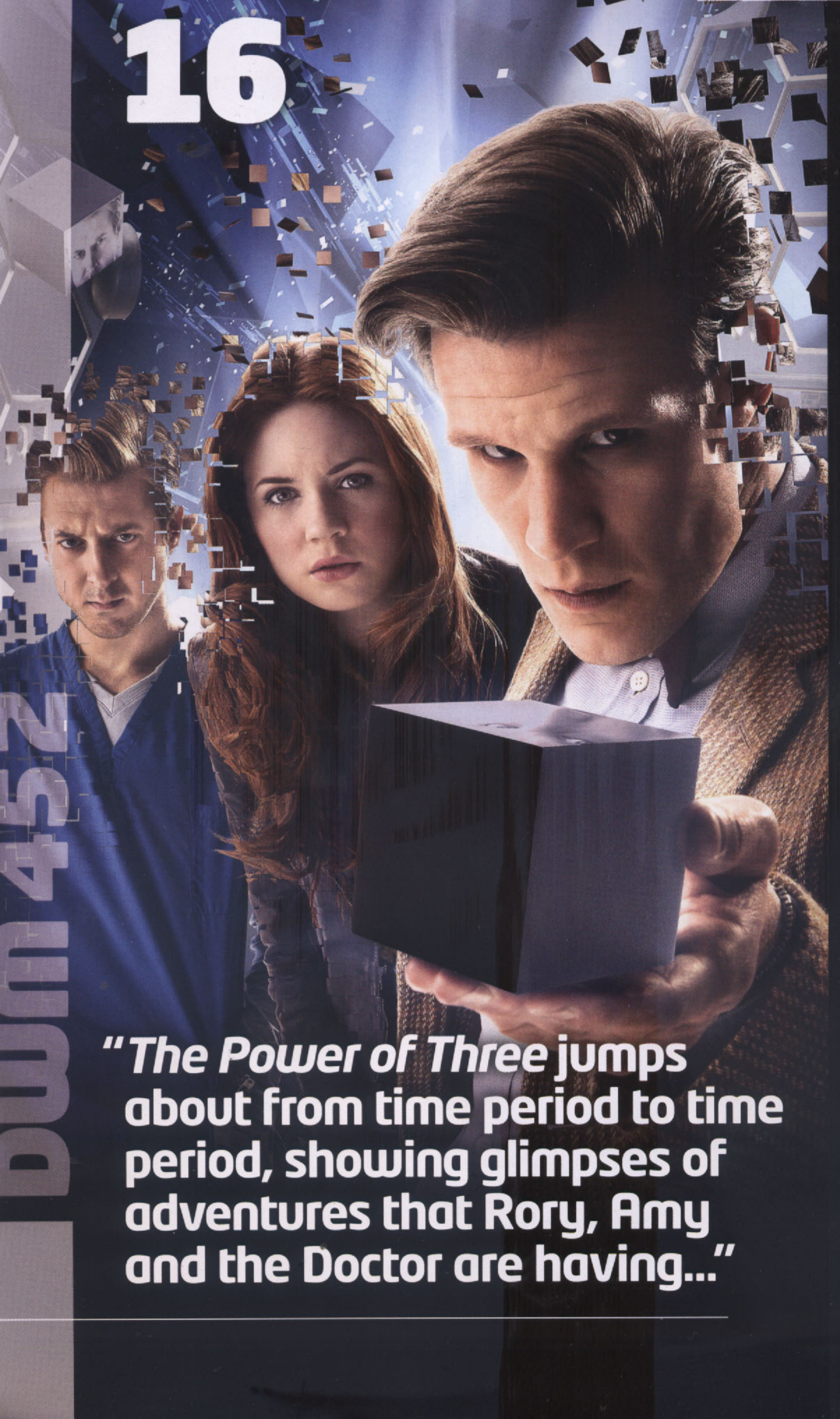
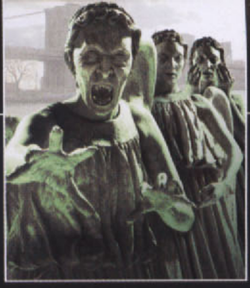


> "*The Power of Three* jumps about from time period to time period, showing glimpses of adventures that Rory, Amy and the Doctor are having..."



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LETTER FROM THE EDITOR

Well, that's come around quickly! Hopefully this issue will be heading your way in a rather more timely fashion than the last one – and so, fingers crossed, you'll have now seen *Asylum of the Daleks*, *Dinosaurs on a Spaceship* and *A Town Called Mercy*, with just *The Power of Three* and *The Angels Take Manhattan* to go.

Hope you're enjoying it all so far – what surprises we've had! You'll have now seen Jenna-Louise Coleman's guest-starring role in *Asylum of the Daleks*, which seems to have gone down a storm on our letters page. I was fortunate enough to have been at the readthrough for Episode 1 back on Friday 23 March. In fact, if you look back to my editorial in Issue 446, you'll see how I talked about meeting Jenna for the first time, and later attending the readthrough for Episodes 1 and 5. Of course, what I *couldn't* tell you at the time, was that Jenna was also there, reading in the part of Oswin Oswald!

Jenna was brilliant – but I can admit to you now that during the readthrough itself, I had no idea that Jenna would actually be appearing *in* the episode. I'd stupidly assumed that she was reading in for someone who was unable to attend! It was only at the end of the readthrough, when Steven Moffat asked us all to keep it *extremely* secret about Jenna's guest appearance, that the penny finally dropped for me.

As for where all this is going – well, I genuinely have no idea, and even if I did I wouldn't be able to drop any hints. I haven't read very many of the scripts for next year's series yet, so your guess is as good as mine. Exciting, isn't it?

But that's enough of the future – now back to the present. Amy and Rory's final adventures are about to begin, and – in my honest opinion – the best episodes have been saved till last. I'm sure you'll let us know your thoughts in time for next issue's *Galaxy Forum* – and on top of that we're after your votes for the 2012 *Season Survey* (see page 41 for the poll form).

Finally, for this issue, I just want to mention the *Red Dwarf* feature on page 10. Now, before anyone gets too angry, *yes*, I know *Red Dwarf* is nothing to do with *Doctor Who* – but I do know that there are a large number of readers who are also *Red Dwarf* fans, and given that the new series is going out on Dave, it's perhaps not likely to get the mainstream attention it deserves. The publicists at Dave were also extremely helpful and offered **DWM** an interview with the cast, and I must admit, they won me over. And if you *do* hate *Red Dwarf*, well, look at it this way: if we hadn't run the *Red Dwarf* page, you'd have only got another outing for the *Crimson Hand* advert in its place, so you're not actually missing out on any genuine *Doctor Who* content. So, er, am I forgiven...?

Tom

PRODUCTION NOTES...

Steven Moffat – *Doctor Who*'s commander-in-chief! – writes exclusively for **DWM**...

This issue, Steven reveals the secret of pulling off surprises – but sssshhhh! Don't tell your friends...

And there she is, on your screen, in a hot red dress and an egg whisk – everybody say hello to Jenna-Louise Coleman. Were your surprised to see her? I think most people were. And frankly, I was surprised you were surprised, because I never thought we'd pull it off.

And this is the right place to talk about it, because – in a way – it all started in the pages of **DWM**. A bit over a year ago, Tom Spilsbury – *Production Notes*-nagger and **DWM** editor – told me his plan to launch *The Impossible Astronaut*. "Four covers," he said. "The Doctor, Amy, Rory and River – which one of them will die?" Which, of course, was such a good idea we nicked it for the main thrust of the publicity. Hooray for Tom and **DWM**!

But even as we started working that angle, I was smiling cynically to myself. Because in the (not very) harsh reality of press launches and online previews, a whole internet twittering away to itself, you can't keep secrets. By the time the audience sat down to watch, *everyone* would know that it was the Doctor who took the bullet. And watching that play out at the press launch – the genuine lurch of surprise in the room as the Time Lord's body burnt on the boat – I just felt a little bit miserable. Because the story would never work as well again without that shocker in the opening minutes.

It was still on my mind when the Q & A session began, and I found myself doing something I never expected to. I asked the press not to blow the secret. Just that. I just asked. Just, nice polite asking.

There was a bit of staring from the audience. Possibly a whisper of resentful silence. And as I left, I found Caitlin Moran from *The Times* sitting on the floor outside the screening room with her laptop, already writing her review. "Moffat, you've given me *nothing* to talk about. NOTHING!!" And it did occur to me, as I guilted my way home, that we'd just shown 90 minutes of television to an invited audience, and forbidden them to mention anything after the first seven.

But you know what? Against all odds, against all common sense... it worked. Not only that, it worked far better than I could have dreamed. Because the press did what the press do best – they spun that story till heads were whirling. 'Wait till you see what happens in *this* photograph!' bellowed one, under a picture of Matt by the lake. And, of course, Caitlin wound up everyone magnificently.

A few months later, I was back at it – back at the politely-asking thing, that is – with the Mels/River regeneration. And again it worked, and again the press went above and beyond the call of duty. 'Is this the new companion?' they asked, under pictures of Mels. Well, yes, in a way – nice one!

> **"Everybody say hello to Jenna-Louise Coleman! Were you surprised to see her? I think most people were. Frankly, I was surprised you were surprised – as I never thought we'd pull it off."**

Illustration: Ben Morris

So when the plan formed to introduce Jenna into the show in a whole new way, it started to become irresistible. What if we could sneak her onto the screen before anyone expected? Before anyone could fold their arms, and frown, and sit in terrible judgement on the 'new girl', what if she was already on that screen, making them laugh and charming their socks off – even as they scratched their heads and wondered "Hang on, isn't that *her*?!"

Wouldn't *that* be a great way to tell the story?

Impossible, of course! Too big a story to expect any journalist to ignore. Too much gossip for the forum members and bloggers not to pass on. Besides, there were going to be *four* screenings – London, Edinburgh, New York and Toronto and there would be *no way* to maintain silence over *all* of those.

But what the hell, we tried anyway. In London, at the BFI – blushing furiously – I asked the assembled press to say nothing about the biggest *Who* story of the night. I went to Edinburgh and did it all over again. In New York, Matt and Caro pleaded with a packed Ziegfield theatre not to tell our little secret. None of us could make it to Toronto, so I sent a little video. God knows how that looked – all the splendour of Nick Hurran's amazing *Asylum*, followed by me peering at a webcam, and whining Scottishly.

And again, somehow, against all common sense and conventional wisdom, the secret held.

This isn't a boast, by the way – not at all. Because frankly, none of this was about the polite asking. All of this, in fact, was about the generous and unanimous response. So to every fan who showed up, and *didn't* tell their friends so they too could enjoy the show properly – thank you. And to every journalist who made their reporting life just a little bit harder, so that our show could be a little bit better – thank you.

Oh, but one more thing. As regards Oswin, the exploded Dalek. You know *nothing*. You hear me? NOTHING!!

And he gives an evil laugh, and a swirl of his cape and stalks off into in a mysterious fog with the clang of an unexpected lamp post...

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

"Remember me..." Jenna-Louise Coleman returns to *Doctor Who* at Christmas – but as Oswin Oswald, or someone else?

Next stop: the 2012 Christmas Special!

Principal photography is now complete on the 2012 *Doctor Who* Christmas Special, which will see the return of Jenna-Louise Coleman, as she joins the series regularly as the Doctor's new companion.

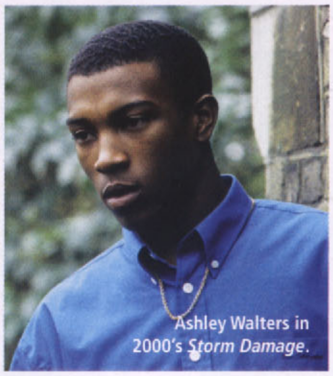
Viewers have, of course, already seen Jenna making her unannounced first appearance in *Doctor Who* as Oswin Oswald in *Asylum of the Daleks*. So is Oswin the Doctor's new companion? If so, how does she manage to escape her fiery death at the end of the story? All will be revealed in time...

Meanwhile, work is continuing on the eight-part series of *Doctor Who* set for 2013, which will star Jenna alongside Matt Smith as the Doctor. Next up in front of the cameras is an episode written by **Stephen Thompson**, author of *The Curse of the Black Spot* which aired as part of the 2011 series. Stephen has previously worked with *Doctor Who* showrunner Steven Moffat on the acclaimed *Sherlock* for which he has written two episodes: *The Blind Banker* and *The Reichenbach Fall*. Stephen has also written for the ITV serial *Whistleblowers* and is the author of several plays including the award-winning *Damages*.

Stephen's new *Doctor Who* episode is directed by **Mat King**, his first work on the series. Previously, Mat has worked in the UK, Australia and the USA, and has directing experience on a wide variety of television productions. His credits include the TV movie *Star Runners* for the American Sci-Fi Channel, *Spirit Warriors* and *Holby City* for the BBC, and *DCI Banks* and *Law & Order: UK* for ITV – the latter starring ex-*Doctor Who* star Freema Agyeman.

This new episode will guest-star **Ashley Walters**. Ashley has been acting professionally since he was 10 years old, when he had a guest role in *The Young Indiana Jones Chronicles*. He went on to have a regular part in the long-running BBC children's series *Grange Hill*, and has appeared in many other TV productions including *Storm Damage*, *Urban Gothic*, *Dark Realm*, *Holby City*, the sci-fi drama *Outcasts* and Series Four of *Hustle* as Billy Bond. His film work includes appearances in *Anuvahood*, *Speed Racer*, *Alex Rider: Stormbreaker*, and *Goal!*.

As well as acting, Ashley is a succesful rap artist and performed as part of the group So Solid Crew, writing the lyrics to their 2001 Number One hit, *21 Seconds*.



Ashley Walters in 2000's *Storm Damage*.

Meanwhile...

You may have seen a *Daily Mirror* report at the start of September, claiming that Matt Smith had quit *Doctor Who*. However, the BBC's Head of Communications Sam Hodges was quick to issue a rebuttal to the piece, saying, "Matt Smith hasn't quit – it's just an over excitable headline. It's taken from comments saying he won't be doing it forever. He'll be around for a good while yet."

Meanwhile writer Neil Gaiman recently accepted a Hugo Award for his script for 2011's *The Doctor's Wife* – the sixth occasion that *Doctor Who* has won the category Best Dramatic Presentation: Short Form in the last seven years. After accepting the award, Neil quipped, "Only a fool or a mad man would try to do it again... so I'm on the third draft!"

THIS ISSUE

PEASE POTTAGE

Mel's First Story

Bonnie Langford and Colin Baker record an audio drama featuring the first meeting between Melanie and the Sixth Doctor. p8 ►

DVD & Blu-ray

The 2012 series is set for release on DVD and Blu-ray on 29 October – with exclusive extras. p8 ►

Long John Tom!

Fourth Doctor Tom Baker shivers his timbers as he tackles the role of Long John Silver on audio. p8 ►

New Merchandise

DOCTOR WHO
1000
Ravensburger Puzzle

■ A new *Doctor Who* jigsaw puzzle has been released by Ravensburg. The 1000-piece puzzle measures 70 x 50cm when complete and features a montage of the Doctor's enemies from all eras of the show, including the Daleks, Cybermen, Zygons, and the Master.

Meanwhile, Character Options has released a long-awaited action figure of Rory Williams. The figure depicts Rory wearing a red long-sleeve shirt and a blue sleeveless body warmer. A variant of the figure, with a grey shirt and black body warmer, is available exclusively from the BBC Shop at *www.bbcshop.com.*

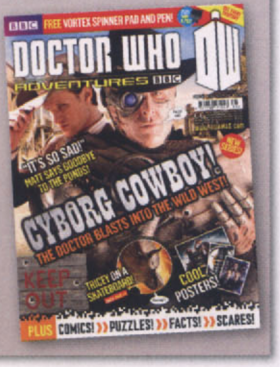
Also from Character Options comes *Victory of the Daleks*, the latest in its series of action figure collector's sets themed around individual *Doctor Who* stories. The set features a figure of Winston Churchill, complete with spectacles, and a green 'Ironside' Dalek with tea tray and tea cup.

An official BBC version of the Fourth Doctor's distinctive long scarf is also now available to buy. The replica scarf is 13 feet long (including tassles!) and 10 inches wide.

All of these items – apart from the Rory action figure exclusive to the BBC Shop – are available from Forbidden Planet (*www.forbiddenplanet.com*) and other stores.

Doctor Who Adventures

■ In *Doctor Who Adventures* 287, *The Power of Three* is previewed, there's a Mercy marshal quiz, Matt Smith reveals how he's feeling about the Ponds' departure and a Triceratops goes skateboarding. There's also an essential guide to *A Town Called Mercy* and a new comic adventure called *Dawn of Time*. The magazine is in shops now, priced £2.60, and comes with a free Vortex spinner notepad and pen.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TRICEY ON A SKATEBOARD!
COOL POSTERS!
PLUS COMICS! PUZZLES! FACTS! SCARES!

Watch it all again!

Hot on the heels of its BBC One broadcast, the latest five-part series of *Doctor Who* is due to be released on DVD and Blu-ray on 29 October, under the title *Doctor Who Series 7: Part 1*.

The set will include all five episodes of the 2012 run: *Asylum of the Daleks, Dinosaurs on a Spaceship, A Town Called Mercy, The Power of Three and The Angels Take Manhattan.* Extras include a three-minute long *Asylum of the Daleks* 'Prequel' starring Matt Smith and Barnaby Edwards, and written by Steven Moffat, which reveals how the Doctor was lured into the Dalek trap on Skaro (see *WhoTube*, page 14); *Pond Life*, the five-part 'Prequel' written by Chris Chibnall and featuring the Doctor, Amy, Rory and an Ood, which débuted on the BBC's official *Doctor Who* website; and *The Making of the Gunslinger* written by *A Town Called Mercy's* author Toby Whithouse – a bonus 90-second scene recounting the origins of the cyborg assassin during the carnage of the Kahler civil war.

Dinosaurs on DVD and Blu-ray coming soon!

Series 7: Part 1 will be priced at £30.63 for the Blu-ray, £25.52 for the DVD, and £11.99 on iTunes. To coincide with the release of the set, a special signing event is being organised,which will be held at the MCM Expo London Comic Con on 26 October. Fans will be able to buy the new box set at the event, and have their purchase personally autographed by the stars of the show, including Matt Smith.

Mel's origins revealed!

Bonnie Langford is set to return as the Doctor's companion Melanie, partnering Colin Baker as the Sixth Doctor, in three new full-cast audio dramas from Big Finish in 2013.

The mini-season begins in January with *The Wrong Doctors* by Matt Fitton, which guest stars Tony Gardner (*Lead Balloon*, *Fresh Meat*) as Stapleton Petherbridge.

Melanie (Mel for short) accompanied the Sixth and Seventh Doctors in their TV adventures from 1986-87. Her first appearance was in *The Trial of a Time Lord* – but in that adventure, she was already a seasoned TARDIS traveller...

"The one thing Big Finish hasn't done with Mel, and the one thing Bonnie hasn't done with Mel, is Mel's first meeting with the Doctor," explains range script editor Alan Barnes. "You will remember that, for her, the meeting takes place *after The Trial of a Time Lord*; for him, *during The Trial of a Time Lord*... except they go off together at the *end* of *The Trial of a Time Lord*!

"Navigating one's way through that tagliatelle of timelines, not to mention a whole spaghetti junction's worth of novels and so on, was always going to be a near-impossible task – which the brilliant Matt Fitton has pulled off with aplomb in *The Wrong Doctors*!"

Next up in February is *Spaceport Fear* by William Gallagher. Ronald Pickup, whose film credits include *The Best Exotic Marigold Hotel* and *Prince of Persia: The Sands of Time* plays Elder Bones. *Doctor Who* fans may also remember Ronald as the Physician in *The Reign of Terror* (soon to be released on DVD), and as Kestorian in the Eighth Doctor audio story *Time Works*.

"This is a real 'does what it says on the tin' title," says Alan. "The Doctor and Mel trapped in an alien spaceport, 400 years after the last departure. It's by William Gallagher, whose quirky horror style made his previous story *Wirrn Isle* such a success."

Bonnie Langford – back as Mel!

The season ends with *The Seeds of War*. Ray Fearon (*Harry Potter and the Philosopher's Stone*) plays Barlow, David Sibley (Pralix in *Doctor Who: The Pirate Planet*) is The Eminence and Stuart Organ (Mr Robson in *Grange Hill* and Bazin in *Doctor Who: Dragonfire*) is Helgert.

"This one is by Matt Fitton again, this time working from an epic, galaxy-spanning adventure plot devised by our own Nicholas Briggs."

It's a story that will be significant for the future, with David Sibley set to return in 2014 as a recurring villain – but with an earlier Doctor...

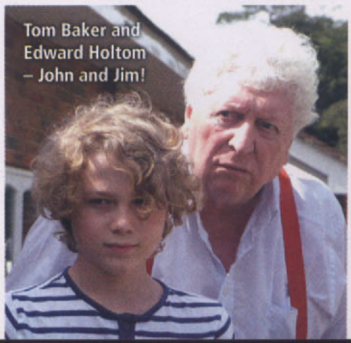
Tom's new Treasure

A brand new adaptation of Robert Louis Stevenson's classic adventure yarn, *Treasure Island*, written and directed by Barnaby Edwards, and starring Tom Baker as Long John Silver, has been recorded by Big Finish.

The full-cast production also includes the vocal talents of Nicholas Farrell as the Narrator, Edward Holtom as Jim Hawkins, Tony Haygarth, Gareth Armstrong, Nicholas Pegg and Nicholas Briggs.

"Ever since we did *The Phantom of the Opera*," says Barnaby Edwards of his previous full-cast literary adaptation, "I'd wanted to adapt another classic novel for audio. *Treasure Island* was always on my list of possible titles, because it's simply one of the most exciting adventure stories ever written, but other projects supervened and the idea went on the back burner. It was only when Tom Baker let slip he'd always fancied reprising the role of Long John Silver – a part he'd played to great acclaim in a 1981 stage version – that the project was revived. Then, sooner than you could say 'Pieces of Eight', it was full sail ahead for *Treasure Island*!'

Treasure Island will be released on double CD and for download in 2013 as part of the Big Finish Classics range.


Tom Baker and Edward Holtom – John and Jim!

BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

Karen's Touch of Cloth

■ **Karen Gillan** is filming Sky One's third *Airplane*-style spoof police drama *A Touch of Cloth* with **Suranne Jones** for 2013 broadcast. She was bridesmaid at friend Donna Milligan's Highland 10 August wedding and went to the start of the SPL season at Celtic Park on 4 August. The previous night **Matt Smith** attended the launch of Chemical Brothers movie *Don't Think* at the Shoreditch Village Underground, sporting an Adidas top and clown make-up. **Jenna Louise Coleman** and **Billie Piper** were at Chelmsford *V Festival* over the weekend of 18/19 August. **Alex Kingston**'s *Who Do You Think You Are?* aired on 19 September.

Tennant's Comedy Gold

■ **David Tennant** hosts seven-part Channel 4 panel show *The Comedy World Cup*, Saturdays and Sundays until 7 October. New CBeebies *Tree Fu Tom* episodes featuring **Sophie Aldred** as Tom and David as Twigs commenced on 3 September. David's spoken rendition of Spandau Ballet's *Gold* was among 29 versions of the song on Christian O'Connell's 13 August *Olympic Spandathon*. BBC Four's upcoming *The Spies of Warsaw* with David as Colonel Jean-Francois Mercier and **Burn Gorman** as Jourdain arrives on DVD on 29 October.

David Tennant in *Tree Fu Tom*.

Arthur's Boys

■ **Arthur Darvill** plays Parry, one of the six-strong cast in *Our Boys*, a play by Jonathan Lewis which opens at the Duchess Theatre in London on the 3rd October. For more details see *www.ourboystheplay.com*.

Eccleston Cursed

■ **Christopher Eccleston** plays Malekith the Accursed, evil ruler of the Dark Elves of Svartalfheim, in *Thor: The Dark World* filming at Shepperton Studios for November 2013 release. **Billie Piper** makes her National Theatre début playing one of a pair of star-crossed lovers in Lucy Prebble's drug clinical trial comedy *The Effect* with **Tom Goodman-Hill** at the Cottesloe from 6 November to 2 March (tickets from 24 September via 020 7452 3000 or *nationaltheatre.org.uk*).

One Good Turn

■ Introduced by **Bernard Cribbins**, who plays retired North Yorkshire fisherman tall tale teller Old Jack in 25-part CBeebies 2013 live action/animation series *Old Jack's Boat*, **Russell T Davies** has written two episodes and **Freema Agyeman** plays Shelley.

JB Joins the Queens

■ **John Barrowman** headed to Vancouver in August for a recurring role (possibly philanthropist Stanley Dover Sr) in CW's Green Arrow fantasy drama *Arrow* launching on 10 October. John recorded *Friday Night is Music Night* Gene Kelly special *Gotta Sing, Gotta Dance* at the Hackney Empire on 19 September for Radio 2 broadcast on 28 September. Third favourite West End leading man in a recent *WhatsonStage.com* poll, he guest-hosted US cable station G4's *Attack of the Show* week commencing 3 September. His *Hollow Earth* books are being developed into a children's TV drama.

Arthur Darvill (top middle) in *Our Boys*.

Sherlock Three

■ At the *Sherlock* MediaGuardian EITF Masterclass on 24 August **Steven Moffat** and **Mark Gatiss** provided Series Three teasers disclosing the words 'rat', 'wedding' and 'bow'. *Sherlock* was up for 13 Emmy awards being presented on 15 and 23 September including Outstanding Miniseries or Movie and Writing, both for Moffat's *A Scandal in Belgravia*. Gatiss plays King Charles I in Howard Brenton's *55 Days* at the Hampstead Theatre from 18 October to 24 November (see *hampsteadtheatre.com*) while the Hampstead Downstairs hosts **Rona Munro** car crash drama *Donny's Brain* from 22 September to 20 October.

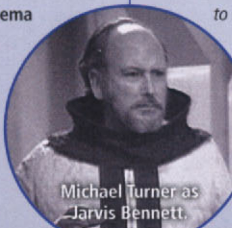
More Law Ordered

■ **Peter Davison** reprises CPS director Henry Sharpe for *Law & Order: UK* Season Seven filming eight episodes from November. **Richard Stokes** is among the writers with **Joss Agnew** directing, but **Freema Agyeman** will not return because of her commitment to *The Carrie Diaries*.

Quickies

■ **Noel Clarke** co-writes and plays Peter in *The Knot* (from 5 October). **Anjli Mohindra** is Cecily Cardew in Oscar Wilde's *The Importance of Being Earnest* at Nottingham Playhouse (to 22 September). **Bruno Langley** tours as Giles Ralston in *The Mousetrap* (11 September to 15 June). **Paul McGann** was David in ITV1's *A Mother's Son* (3-4 September). *Downton Abbey* Series Three, with episodes directed by **Andy Goddard** (3, 4 and 9) and **Jeremy Webb** (5 and 6), continues to feature **Hugh Bonneville**, **Penelope Wilton** and **Samantha Bond**. In August **Bonnie Langford** promoted West End Theatre in *The Perfect West End Day*. **Sheridan Smith**, who was Charlotte in BBC One's *Accused* (28 August) and Nina in ITV1's *The Scapegoat*, stars in *Mrs Biggs* (to 3 October) opposite **Daniel Mays**, **Adrian Scarborough** and **Ron Cook**. **Michelle Ryan** is Sally Bowles in *Cabaret* at the Savoy Theatre from 3 October.

Obituary


Michael Turner as Jarvis Bennett.

■ Costume designer **Colin Lavers**, notable for creating the Fifth Doctor's original outfit and who provided for more *Doctor Who* regulars than any other, died in July. He was assigned costume designer on *The Power of Kroll* (Romana Mark 1), *Four to Doomsday* (Fifth Doctor/Nyssa), *The King's Demons* (The Master/Tegan) and *The Five Doctors* (creating/modifying costumes for First, Second and Third Doctors/Susan/Sarah Jane/the Brigadier/Liz/Jamie/Zoe/Mike Yates). **Michael Turner**, who played Jarvis Bennett in *The Wheel in Space*, died on 14 July aged 90. First man on the moon **Neil Armstrong**, whose extraordinary achievement was central to *Day of the Moon*, died on 25 August aged 82. DWM

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Red Dwarf X

DWM takes a sideways step into the world of another sci-fi series – returning this month to Dave!

Preview by MARK WRIGHT

On hold no more! Cat and Lister are back.

Rimmer and Kryten in the tenth series opener, *Trojan*.

It's cold outside, there's no kind of atmosphere. Which sums up the miserable summer we've endured. But never fear, there's a brand new series of a much-loved sci-fi TV favourite blasting back on to screens, ready to brighten up those dark autumn months. So buckle up, and prepare for the return of... *Red Dwarf*!

Hold up there a minute! This is **Doctor Who Magazine**, right? Correct – go and check the front cover if you don't believe us. So why, then, is this 100-percent Time Lord-flavoured publication covering a sci-fi sitcom that began back in February 1988?

The truth is, we know that *Doctor Who* fans don't just watch *Doctor Who*. Crazy, but true. You are voracious consumers of quality television. Every now and then, a show comes along that shares simpatico with your favourite series, and we thought you might like to hear about it. Which is why **DWM** is in the offices of cable channel Dave, the current home of *Red Dwarf* (it originally aired on BBC Two) where six new episodes will be airing from October, to talk to three of the cast.

Craig Charles (*aka* Dave Lister, the last human), Chris Barrie (uptight hologram Arnold J Rimmer) and Robert Llewellyn (guilt-ridden android Kryten) appear charged with the banter that has characterised *Red Dwarf* since its very first episode. They even have the good grace not to bat their collective eye-lid when our credentials are laid before them.

"We've always been very careful not to slag *Doctor Who* off," acknowledges Craig Charles of the respect they have for their one-time BBC stable mate. "In 2007, *Red Dwarf* was voted top in the *Radio Times*' Top Ten Science-Fiction Programmes of All Time poll. But," he adds, "it discounted *Doctor Who*. That was the caveat – cos otherwise *Doctor Who* would have run away with it!"

Eight series of *Red Dwarf* were made from 1988-99, set on board the vast mining ship Red Dwarf. A disaster wipes out the crew, leaving slacker technician Dave Lister stuck in suspended animation for three million years. When he wakes up, he finds he's the last human alive in the universe, with only a hologram of his regulations-obsessed roommate Arnold J Rimmer and a human-cat hybrid (played by Danny John-Jules, absent from today's chat) evolved from Lister's pet moggy, for company. 1989 saw the arrival of Robert Llewellyn as Kryten, and the comedy quartet was complete.

A record-setting 2.4 million viewers tuned in to Dave in 2009 for the three-part *Back to Earth*, *Red Dwarf*'s return after a ten-year absence. "If it had been on a terrestrial channel, you'd have been able to double that figure," maintains Craig. "It proved that Dave can get the punters. It's a brilliant channel to work on."

The popularity of *Back to Earth* was a signal that a large audience was still keen to see *Red Dwarf* and provided the impetus for these six new episodes. "Now it seems ridiculous," says Robert Llewellyn, "but no more ridiculous than it would have seemed 24 years ago. If someone had said to me in 1989, 'You'll still be doing this in 20 years,', I'd have said, 'Don't be stupid!'"

Craig laughs. "I feel a little bit like Captain Kirk when they started doing the *Star Trek* movies. There's no toupee and truss yet, but you never know."

At this, Chris Barrie turns to Craig: "I remember you in Series Eight in the make up room, 6 o'clock in the morning. Danny was energised, as he often is. He said [*adopts uncanny Danny John-Jules voice*] 'I think we've aged well, as a cast. I'm okay, I feel okay. Robert has got the rubber on his face, so it don't matter with him. And Craigy, he got a bit puffy, but yeah. And Chris is Chrissy. I think we done okay, you know.' And then there was a pause, and Craig said, 'Let's face it, we're *Dad's Army* in Space, and we know it.' And that was 1998!"

DWM puts it to the cast that *Trojan*, the first episode of the new run, marks a real back-to-basics sitcom approach to *Red Dwarf* in terms of tone – including the return of the studio audience that was absent for *Back to Earth*. Chris agrees: "The studio audience is the heart and soul of *Red Dwarf*. When the question came up, without hesitation, we all wanted to get back with an audience."

"It's what we all wanted," confirms Craig. "We said, if we're going to do it, we want to go back to the way it was done between Series Four to Six. It gives it adrenaline."

"It is *alarmingly* easy to slip back into it," says Robert. "Believe it or not, I don't walk around at home like Kryten... well I *thought* I didn't. Occasionally I catch myself out being a little Kryten-esque! It's not in the front of my mind. But as soon as we're on the set, and in the costumes, *boom*, it's there.

"The science-fiction is never really the joke," Robert says of the show's writing. "There's always a plausible theory behind it. There are science-fiction comedies where science-fiction is an in joke, and that's why I think *Red Dwarf* has managed to jump that barrier."

Craig continues: "And the comedy is character-based, how they act and interact, when they're forced together through circumstances."

What else gives this new series of *Red Dwarf* a flavour of the old episodes?

"The moose joke," enthuses Craig over a scene from *Trojan*, "and the pay-off later on. Definitely. When I saw that, I thought, yeah, we're back."

Chris nods. "The sleeping quarters scenes, back to the core of *Red Dwarf*."

While we could happily discuss *Red Dwarf* all afternoon, **DWM** expertly pulls the subject back around to *Doctor Who*, and asks how they would sell *Red Dwarf* to a reader of this magazine. The question is met with uncharacteristic silence, eventually broken by Chris. "Most difficult question of the day..."

Robert agrees. "That's a stumper."

"It's definitely funnier than *Doctor Who*," says Craig, a twinkle in his eye. "But we're all *Doctor Who* fans."

"I saw the very first episode of *Doctor Who*," recalls Robert. "I remember it very clearly. Billy Hartnell, wasn't it?"

"I hear William Hartnell's retiring," laughs Chris.

DWM sits back and lets the boys from Dwarf get on with it – proving that, much like the sci-fi sitcom, drop *Doctor Who* into conversation and it will get people talking. "My 12-year-old was watching a Patrick Troughton story," says Chris, "one of the black-and-white ones, and he said, 'I think these are more scary than the modern stuff.'"

Robert sinks back in fear of sudden childhood memories. "Yeah, terrifying. My childhood was ruined by the Daleks. I had a ground floor bedroom, and because of *Doctor Who*, I swapped with my brother so I could be upstairs, cos the Daleks couldn't go upstairs!"

Craig Charles, in typical Dave Lister fashion, has the final word. "A bit like me on a Saturday night." **DWM**

***Red Dwarf X* airs on Thursdays at 9pm on Dave, starting 4 October. Next issue: *Wizards vs Aliens*.**

"I saw the very first episode of *Doctor Who*! I remember it clearly..."

ROBERT LLEWELLYN KRYTEN

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GALAXY FORUM

DOCTOR WHO
A TOWN CALLED MERCY

Asylum of the Daleks, Jenna-Louise Coleman, the absence of Daleks, and an extra – it's your letters!

After a long wait, *Doctor Who* is finally back on TV! *Asylum of the Daleks*, written by Steven Moffat, was the spectacular début episode of the new series – but what did *you* make of it?

MAD FOR IT!

Steven Moffat has done it, the Daleks are cool again. Only a few minutes after the episode ended I could hear children outside pretending to be Daleks!

RICHARD PEARCE EMAIL

I've just finished watching *Asylum of the Daleks* and it did not disappoint. I've been watching the programme for 30 years and I have to rank this episode as one of my top ten stories. It was thrilling, touching, and thought-provoking in ways that only top-notch *Doctor Who* can be.

BOB GALLAGHER WISCONSIN

"Save the Daleks!" Well, Steven Moffat certainly 'saved' them with a brilliant opening episode, putting the Dalek Empire and Skaro back in the *Doctor Who* universe, just as they should be.

ZAC BURT MIDDLESBROUGH

TEXT IN!

Message us from your mobile!

- **MOLLY MCINTOSH** Just been to see the brilliant *My Stepson Stole My Sonic Screwdriver* at the Edinburgh Fringe. Comedy genius!
- **JAMES GROVE** Toby Hadoke's *Sonic* show is even better than his *Moths*!
- **GUY ADAMSON** Just reading the **DWM** comic strip *The Cornucopia Caper* for the 20th time. Horatio Lynk is the best character since Frobisher! Keep up the good work, Scott!
- **ROWAN** Thank you for the **DWM** *Sarah Jane Companion Volume Three*. So, Sky would have been revealed as the Trickster's child!
- **LINDA E** *The Sarah Jane Adventures* is being repeated again. It still hurts to think we'll never see another new episode on TV.
- **KATE CAIRNS** Were the people in blue at the Olympics Closing Ceremony little TARDISes?

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

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Asylum of the Daleks was an amazing return from the Daleks – I've missed seeing them on such a significant scale.

CONNOR TURNBULL EMAIL

The Daleks never get old and never cease to be scary. This was one of the most inventive uses of the Daleks to date. I was so impressed with Moffat's writing. It was also tremendously cool to see Skaro revisited. I love this show!

JAY NEWMAN EMAIL

The Ponds in trouble.

Asylum of the Daleks was absolutely *amazing* – although I did have to eat half a bar of chocolate to try to get over my feelings about Amy and Rory (sobs into computer)!

PHOEBE B EMAIL

Although I had mixed reactions about the ending of the story, with the Daleks forgetting the Doctor, I have to say it was a brilliant episode. it showed the true fear the Doctor has of the Daleks, which we haven't seen in *Doctor Who* for years. Well done, I say!

DONAL McNALLY EMAIL

Wow! Plain and simple... that was a stunning episode. Tomorrow is sorted, I'm going to rewatch it. There may be a few tears appearing again!

CARA SZYSZKOWSKI EMAIL

The part of the episode that made me most excited and amazed was the end, when the Daleks lost all recollection of the Doctor. The first ever Dalek story in 1963/4 was set in the future. Why didn't these Daleks know the Doctor? Well, now we know! What a way to answer such an old question!

STUART WILLIS EMAIL

Christmas comes early, as Jenna-Louise Coleman turns up as Oswin!

STAR LETTER

In this world where the power of communication via Twitter and Facebook is everything, how on Skaro did we just get a proper, genuine, surprisey-wisey twist that we honestly didn't see coming? Well done, Mr Moffat, and everyone who knew, for making me spit out a mouthful of cheese and onion crisps that I was happily munching on. My cat, who until this point was sitting on my lap wasn't happy, but hey. So now, after I've gathered my thoughts and wiped away all the mess, we have to work out how Jenna-Louise Coleman's unexpected appearance fits in with the Christmas episode.

Does the Doctor take Oswin on board the TARDIS knowing her ultimate fate? But isn't that too much like the River Song story? Perhaps she survived and she was always going to be part Dalek, which would make for an interesting dynamic? Whatever happens, *Asylum of the Daleks* was a triumph and I can't wait to watch 'Jurassic Spacecraft' next week!

STEVE WILKINS EMAIL.

Steve's letter wins a CD copy of *Gods and Monsters*, the latest full-cast audio drama from Big Finish starring Sylvester McCoy as the Seventh Doctor, out this month priced £14.99 from *www.bigfinish.com.*

What can I say? I cried, I laughed and, for the first time when watching a *Doctor Who* episode, my mother said "Wow." This series is definitely going to blow all our minds.

KIERA BENNETT KINGSTON-UPON-HULL

I am 44 years old, but that episode made me feel eight again. I wanted to duck behind the sofa, jump for joy and have a jelly baby. I wanted the next episode. A standing ovation for all involved. Now, for the question that I am sure we're all asking: Jenna-Louise Coleman... erm, is she not a bit early? Does the Doctor go back for her somehow? Or is she 'doing a Freema'?

RUPERT JONES EMAIL

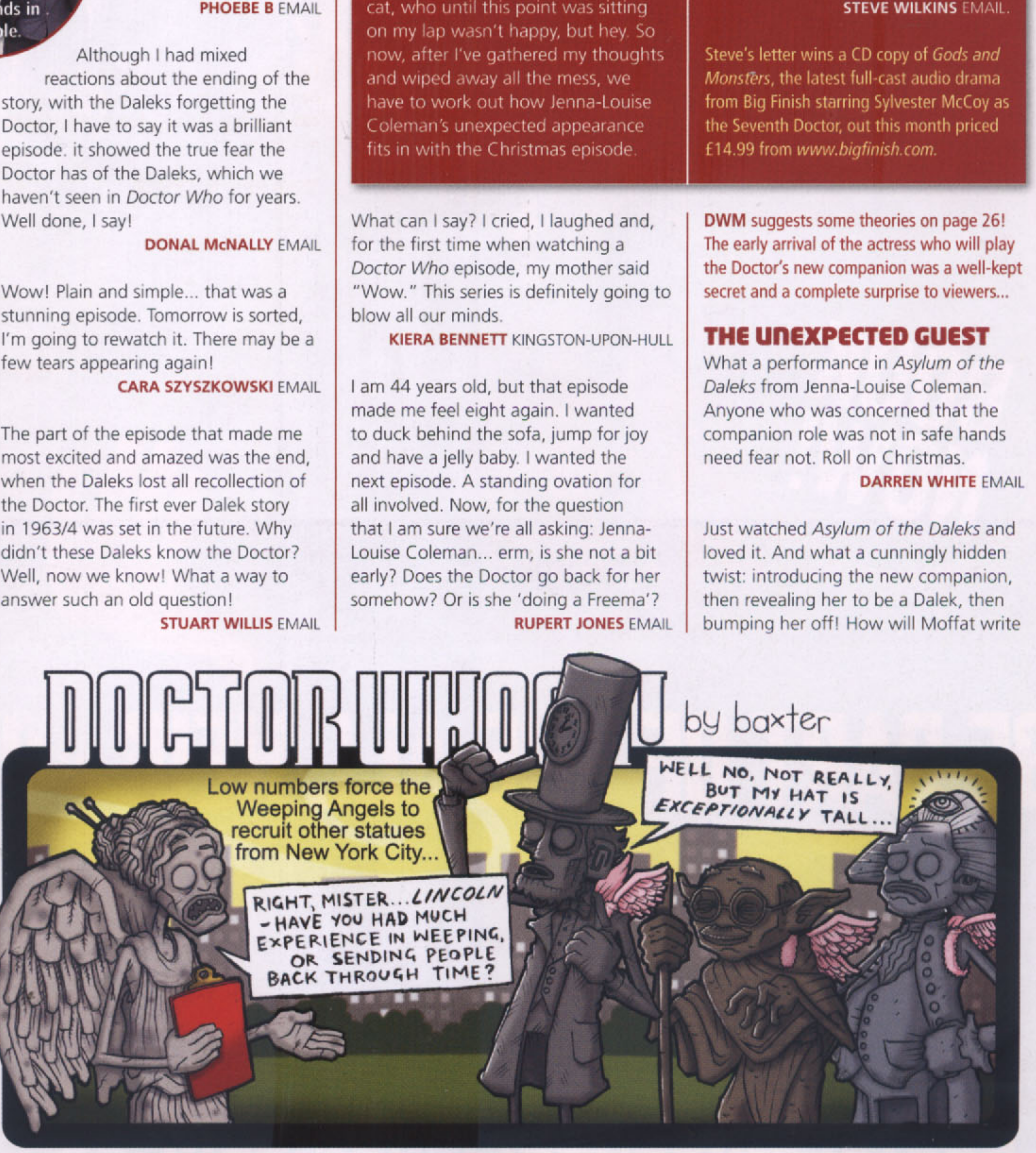
DWM suggests some theories on page 26! The early arrival of the actress who will play the Doctor's new companion was a well-kept secret and a complete surprise to viewers...

THE UNEXPECTED GUEST

What a performance in *Asylum of the Daleks* from Jenna-Louise Coleman. Anyone who was concerned that the companion role was not in safe hands need fear not. Roll on Christmas.

DARREN WHITE EMAIL

Just watched *Asylum of the Daleks* and loved it. And what a cunningly hidden twist: introducing the new companion, then revealing her to be a Dalek, then bumping her off! How will Moffat write


DOCTOR WHO
by baxter
Low numbers force the Weeping Angels to recruit other statues from New York City...
RIGHT, MISTER... LINCOLN – HAVE YOU HAD MUCH EXPERIENCE IN WEEPING, OR SENDING PEOPLE BACK THROUGH TIME?
WELL NO, NOT REALLY, BUT MY HAT IS EXCEPTIONALLY TALL...

her back in for Christmas? This was a terrific start to the new series. I fancy some eggs now.

SIMON FORSTER EMAIL

Jenna-Louise Coleman was just outstanding and really made the character of Oswin Oswald believable. Who would have thought that a sweet, beautiful girl could turn out to be one of the Doctor's deadliest enemies? Bravo Moffat – now, time to make a soufflé. Where are the eggs?

COREY TERRETT EMAIL

Imagine if they'd announced during Season 16 in 1978 that Lalla Ward would be the new companion in Season 17. We would have been shocked when she appeared many months too early in *The Armageddon Factor*, and everyone would have been scratching their heads at the end when she was revealed to not be human, and no longer living. The production team gave us a satisfying answer back then; I trust that this time, with the introduction of Jenna-Louise Coleman, the answer to the conundrum will be just as acceptable, if not brilliant.

DANIEL ELKINGTON AUSTRALIA

I was really surprised when Jenna-Louise Coleman turned up five episodes early! And even though I will miss the Ponds, I think Jenna is going to be an amazing new companion!

HARRY YOUNG (15) ESSEX

I'm so thankful to the people who had previously seen *Asylum of the Daleks* at screenings and didn't ruin it by telling us Jenna was in it. It makes such a difference when you have no idea what's going to happen! It was a brilliant series-opener by the genius who is Steven Moffat!

EMMA TATTUM EMAIL

Asylum of the Daleks was seen to be lacking by some readers in one important respect...

WHO HID ALL THE DALEKS?

Asylum of the Daleks left me feeling a bit cold. There were indeed a couple of old Daleks... but in the background! Even the one the Doctor ran past was shown from behind! I feel very sorry for the Special Weapons Dalek in particular. Rather than lurching into view with his cannon blazing, he was just left like a dusty old ornament on a shelf! I read a review of the episode saying that you'd need to be 'eagle-eyed' to spot the old Daleks. I had hoped it was wrong. It was. You needed a magnifying glass!

DAVID MORGAN KENT

Look! There's an old Dalek, on the left!

Despite its outstanding production values, *Asylum of the Daleks* went down like a bad soufflé. After the relentless hype and fantastic publicity photos showing 'every kind of Dalek,' the result was a massive disappointment, with the much-loved vintage Daleks inanimate and blurred in the background – if noticeable at all. Makes you wonder why they bothered going to all the trouble.

ALEX STORER EMAIL

I loved *Asylum of the Daleks*, but I found myself sorely disappointed after **DWM** went to all that effort to produce such beautiful teaser covers and posters of vintage Daleks only to find those same Daleks virtually absent from the episode itself! When Rory entered the Asylum, I was nearly shouting at him "No, you idiot! Walk over to the vintage Emperor's guard Dalek, barely visible in the background, not that one we've already seen a million times over in the Parliament!" I had my hopes raised as the Doctor reached Intensive Care and references to Kembel and Exxilon came out of the blue. "Finally! 60s and 70s Dalek action! Has to be!" But what transpires? Daleks trundling forth that had sink-plunger-all to do with those adventures!

ED HODSON EMAIL

Language, Ed! Moving on... last issue's Battle of Wits posed the question 'Should companions ever die?' which provoked quite a response...

THE FINAL END?

I agree with Toby, it's okay for companions to die, although I would rather they didn't. *Doctor Who* has always been good at not talking down to its audience and unfortunately death is a part of life. However, I may feel differently in a few weeks if Amy and/or Rory are killed off!

KATE GRIFFITHS EMAIL

Should Rose have died?

@DWMtweets

Join other DWM readers on Twitter!

- **@TheDoctorOfWho** Wait. Did *Asylum of the Daleks* start with Karen Gillan or Amy Pond doing a fashion shoot? Either way, thanks Moffat!
- **@rlonguk** Would it be fair to say that all the best Dalek stories have the Special Weapons Dalek in them?
- **@drwhofan_194** I wonder if the transition of Jenna-Louise to companion could be a bit like Romana II, where she took on the look of Astra?
- **@BrettPritchard1** I absolutely love **DWM** for the fact that it keeps us updated on *Red Dwarf*. Lets face it, Whovians are also Dwarfers.
- **@snowyowl91** Just because I'm only 21, does not mean I only know recent *Doctor Who*. I was brought up on the classics and I love them immensely.
- **@Gazzoowazzoo** I loved the John Nathan-Turner article in **DWM** 451. We have so much to thank him for.
- **@smurfjedi** Too much washing-up tonight. And two laundry loads of washing to be done! *#INeedAnOod*

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

As I've only recently started watching *Doctor Who*, I haven't seen many of the old episodes, so couldn't relate to any of the deaths mentioned in last issue's *A Battle of Wits*. However, I personally think that Rose's dramatic exit in 2006's *Doomsday* was ruined. On first viewing 2008's *The Stolen Earth/Journey's End* I really enjoyed Rose's return because she was a favourite companion of mine, but I think that if she had died in *Doomsday* it would have made a much better, more emotional ending to her adventures

JADE PALMER (14) SOUTHAMPTON ►

The Sontarans invade Gallifrey! We didn't see that one coming...

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

DEAR DWM

Jenna-Louise Coleman's appearance in *Asylum of the Daleks* was certainly kept very quiet! Are there many other instances in *Doctor Who* where a surprise was successfully kept *this* secret before the episode's broadcast?

ROBERT ROSTRON FARNWORTH

DWM REPLIES: It has always been common practice to attract viewers to *Doctor Who* by promoting major forthcoming events in the series, such as the return of the Daleks or the Doctor's regeneration. This might mean a full-scale advertising campaign, or just a mention in the *Radio Times*. However, there have been quite a few occasions where significant revelations have been successfully kept under wraps prior to the broadcast of an episode – often despite the efforts of inquisitive journalists and fact-hungry fans.

In 1965, there must have been more than a few viewers with open mouths when they discovered that the Monk in *The Time Meddler* (1965) owned his own TARDIS and was himself a member of the Doctor's race.

In 1978, Part Four of *The Invasion of Time* drew to a climax, unexpectedly revealing the true villains of the six-parter to be the Sontarans, not the Vardans.

The 1980s was full of surprises. 1981's *The Keeper of Traken* saw the return of the Doctor's nemesis the Master and – in the closing moments of the story – his rejuvenation into a new body. In subsequent stories, *Castrovalva* (1982), *Time-Flight* (1982), and *The King's Demons* (1983), incidental characters would be dramatically revealed to be the Master in disguise, a fact kept secret by crediting actor Anthony Ainley under false names.

The closing moments of Part One of 1982's *Earthshock* revealed that the shock of the title was that the Cybermen were back to fight the Doctor once more. Only three episodes later, viewers were stunned when the Doctor's companion Adric died onboard an exploding spaceship.

More recently, viewers were caught unawares when Catherine Tate unexpectedly dropped into the TARDIS as bride-to-be Donna Noble at the end of *Doomsday* (2006). And Rose Tyler, supposedly trapped in a parallel universe, caused eyebrows to be raised when she made a surprise appearance in 2008's *Partners in Crime*.

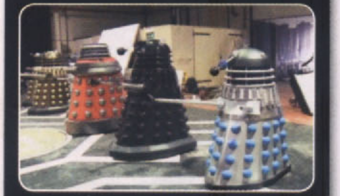
GALAXY FORUM

WHO TUBE

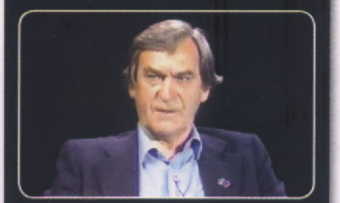
This month's pick of *Who*-related videos on YouTube.com

Sontarans! Mata Hari! And a monster on the loo! It's all in *Pond Life*, the wonderful 'prequel' to *Asylum of the Daleks*, written by Chris Chibnall. Search YouTube for: **Pond Life Omnibus**

Watch a second 'prequel', which is currently only available from the iTunes store as an extra for customers buying the 'season pass' for the series. Search iTunes for: **Doctor Who Series 7**



See the old Daleks wheeled out and put through their paces by Barnaby Edwards in this behind-the-scenes look at the latest series. Search YouTube for: **Asylum Daleks Behind Scenes**



See Patrick Troughton interviewed at length about his time as the Second Doctor in this rare interview for US station KTEH in San Jose. Search YouTube for: **Troughton Interview KTEH**

It's 1989, and *Central Post* interviews Colin Baker about the *The Ultimate Adventure* and Jon Pertwee about *Doctor Who* and *Worzel Gummidge*. Search YouTube for: **Baker Pertwee 1989**

◄ Loads of you have written in about the third and final volume of **DWM**'s detailed guide to the *Doctor Who* spin-off, *The Sarah Jane Adventures*, which is out now priced £4.99...

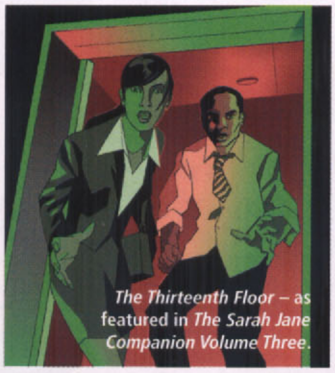
GOODBYE SARAH JANE

Thank you to everyone involved in *The Sarah Jane Companion Volume Three*. It's one of the best **DWM** Specials yet! I'm sorry we didn't get to hear more about *The Thirteenth Floor*, but I understand the reasons and hope we do get a follow-up article when the time comes.

MICHAEL J BILLINGHURST HELLESDON

Hearty congratulations to all involved for your final *Sarah Jane Companion*. And what a remarkable thing that issue turned out to be. The combination of Andrew Pixley's forensic eye for detail and Russell T Davies' openness about the production process has produced an issue that thoroughly deserves the word 'special'. Sarah Jane's story will never end, but in documenting the past, present and unfulfilled future of her life on CBBC, you have done Lis Sladen proud.

SCOTT MATTHEWMAN EMAIL



The Thirteenth Floor – as featured in *The Sarah Jane Companion Volume Three*.

Congratulations on the final *Sarah Jane Companion*. It's an outstanding piece of work! Such a fine and respectful tribute to the whos, whats and the what ifs. (Oh those 'what ifs'...) It reminded me just how much I'm going to miss all those characters and the hard work put in by all the crew. Not always an easy read. The story of the pendant passed from Katy Manning to Lis Sladen to her daughter Sadie just about floored me. You've all done Lis, her family, friends and colleagues proud.

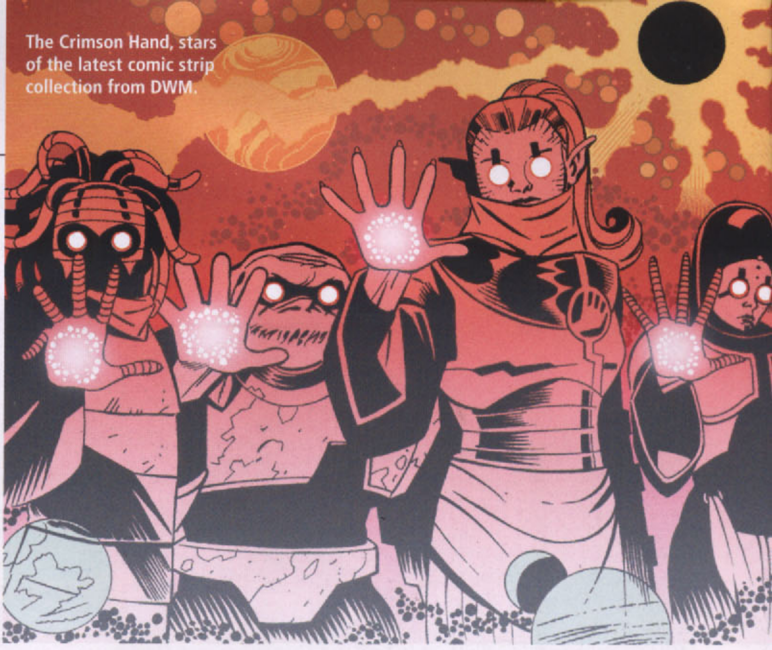
JULIAN MURPHY CAMBRIDGE

DWM recently resumed its series of *Doctor Who* comic strip collections with the publication of the final adventures of the Tenth Doctor: *The Crimson Hand*...

COMIC ADVENTURES

Last June I attended Glasgow Comic Con where I had the great pleasure of meeting Dan McDaid, author of *The Crimson Hand* story arc in **DWM**. It was a pleasure to talk to him, and to be able to tell him that I thought that his was some of the best *Doctor Who* comic strip work of all time.

JAMES KIRKPATRICK EMAIL



The Crimson Hand, stars of the latest comic strip collection from DWM.

The Crimson Hand is a thing of beauty. It's a real joy to have Dan McDaid's beautifully illustrated stories in one volume on my bookshelf. I'm looking forward to the first Eleventh Doctor release, *The Child of Time*, but would also love to see more compilations featuring earlier Doctors. Pretty please?

NIGEL ELMS EMAIL

I have just finished reading the *Crimson Hand* collection and this got me thinking. When are we going to see the reprints of the earlier Doctors again? We've only had one volume for the Seventh Doctor and I long to see epics such as *Nemesis of the Daleks* and *The Mark of Mandragora*. These stories are screaming for a re-release!

CHRISTOPHER CLARK EMAIL

Good news, Nigel and Christopher! A second volume of Seventh Doctor strips, which will include *Nemesis of the Daleks*, will be published in 2013. And finally...

EXTRA! EXTRA!

I had to laugh that I ended up as the 'Supporting Artist of the Month' in **DWM** 451's *Wotcha*. I have been ribbed about this for a couple of years now. You get told to do something then end up as a continuity gaffe for years to come!

JON DAVEY EMAIL

Out of space! Next time: your thoughts on *Dinosaurs on a Spaceship* and *A Town Called Mercy*... **DWM**

ON THIS MONTH... 20 YEARS AGO

September 1992, and DWM 192 reports on the changing landscape of television...

DOCTOR WHO MAGAZINE
THE SEA DEVILS

RATINGS RANT

In 1992, fans had almost given up hope of ever seeing a new series of *Doctor Who*. Adding insult to injury was BBC1's new soap opera *Eldorado*. '*Eldorado* can at best only attain 2.8 million in peak viewing time on BBC1,' fumed Gary Russell in his editorial. 'Earlier this year, *Doctor Who* was netting between three and four million viewers at a less hospitable time slot on BBC2. Yet once again, despite their promises to the contrary, the BBC have denied their loyal *Doctor Who* audience the promised repeat season...'

GOLDEN YEARS

Gallifrey Guardian

REPEATS FIND A NEW HOME (OR TWO)!

Exciting news, however, awaited readers in *Gallifrey Guardian*. '*Doctor Who* is just one of the programmes which the fledgling satellite station UK Gold plans to show, transmitting on the Astra TV satellite, used primarily by Sky Television... The station is hoping to run the series thematically rather than particularly chronologically... in a similar fashion to the ill-fated BSB station Galaxy a few years ago.' UK Gold would ultimately transmit every complete story in chronological order, from the beginning. Sheer bliss!

SURPRISE MEETING!

The other big news in **DWM** 192 was the introduction of a new companion: Bernice Surprise Summerfield (Benny for short). She débuted in the latest novel *Love and War*. Author Paul Cornell outlined Benny's first meeting with the Seventh Doctor for **DWM** in *Travelling Companions*: 'When the Doctor meets Benny, she's excavating the mysterious artefacts of the planet Heaven... She's a few weeks past thirty, and, as always, just a little unsatisfied.' Benny would travel with the Doctor until, ultimately, she became the star of Virgin's *New Adventures* range in 1996 – and, in audio dramas from Big Finish, her story continues to this day...

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PAUL CORNELL

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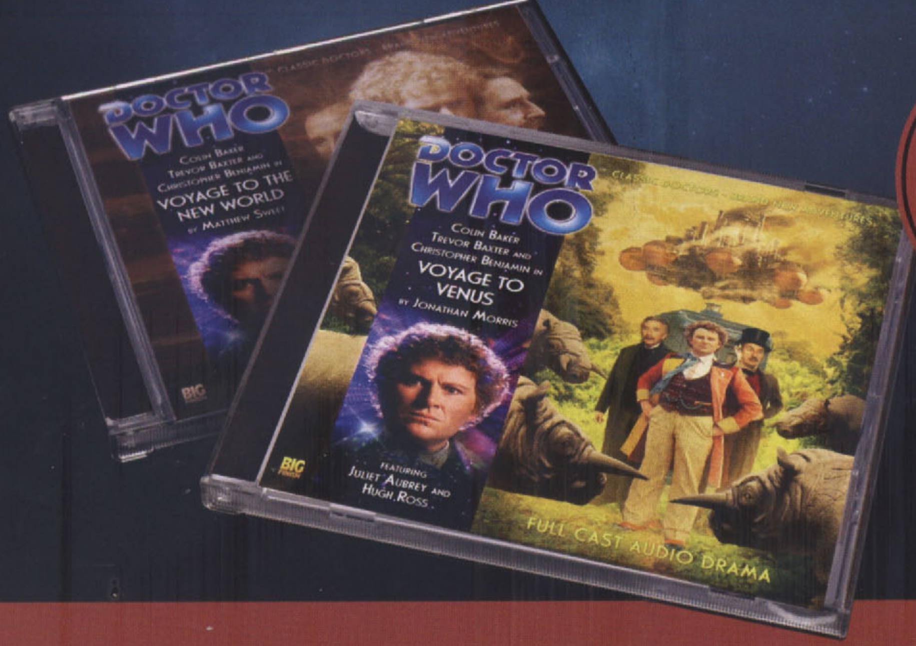
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Trevor Baxter and
Christopher Benjamin in
VOYAGE TO THE NEW WORLD
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The Power of Three

The Doctor is back visiting the Ponds on Earth in this episode – but something has happened to the planet while he's been away. Just what are these small black cubes...?

Preview by BENJAMIN COOK

"What Steven asked for was a year in the life of the Ponds," says Chris Chibnall, who scripted *The Power of Three*, of *Doctor Who* showrunner Steven Moffat. "The Ponds have been travelling with the Doctor for a long time, and I'm not sure we've seen that kind of Doctor/companion relationship in the show before – where they're living their lives, getting older, and then every so often the Doctor pops up going, 'Let's go and see the universe,' and they jump aboard the TARDIS again. Amy and Rory might take six months out of their lives, go off and have adventures with the Doctor, and then arrive back a day after they left. I started thinking, 'Emotionally, what's that like for them? You have the opportunity to see the most extraordinary things in the universe, but there are lots of extraordinary things that happen at home, not the least of which are your family and friends. Coming home is a brilliant adventure in itself.' That felt, to me, like a really interesting dramatic tension."

"It's a relationship story," producer Marcus Wilson says of *The Power of Three*. "It's a love letter to Amy and Rory. Chris has written some beautiful scenes with the Ponds, and the Doctor. The heart of this episode is the characters, rather than flashy sets or effects." *The Power of Three* – which had the working title *Cubed* – tells the story of the first, and probably last, time that the Doctor stood still long enough to become a regular fixture of the Ponds' life on Earth: the year of the slow invasion.

"The particular challenge of *The Power of Three* was thinking of a story that could spread over a whole year," continues Chris. "Once you get into the alien invasion story – or the 'threat' – it has to gather momentum to keep feeling exciting, but most *Doctor Who* stories, particularly in the last few years, occur in quite a compressed timescale. If you spread the timescale, the air can come out of the story, and the tyre begins to sag, and I'm mixing metaphors... but yeah, what I'm saying is, you have to be careful. It's a different kind of pacing, but it can't be any more leisurely, so *The Power of Three* jumps about from time period to time period, showing glimpses of adventures that Amy, Rory and the Doctor are off having. That's part of the fun of this episode."

Mark Williams is back as Rory's dad, Brian.

BBC one
BBC one HD
Saturday 22 September

EPISODE 4

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Mark Williams, Jemma Redgrave, Steven Berkoff
WRITTEN BY Chris Chibnall
DIRECTED BY Douglas Mackinnon

IN A NUTSHELL
"You're thinking of stopping, aren't you?" asks the Doctor. "I've known for a while." The Ponds have two lives: real life and Doctor life. But the time has come: Amy and Rory must choose...

QUOTE, UNQUOTE
RORY: "There are soldiers all over my house, and I'm in my pants."
AMY: "My whole life I've dreamt of saying that, and I miss it by being someone else."

An invasion of Earth, even one by billions of mysterious black cubes ("We wanted to do as many as we could practically," says Marcus, "so we had 150 actual cubes, although there will be some CGI multiplication"), calls for a welcome comeback for the one, the only, Unified Intelligence Taskforce, for the first time since 2010's *Sarah Jane Adventures* story *Death of the Doctor*. "The great thing about UNIT is, it's absolutely part of the *Doctor Who* family," says Chris. "Family is threaded through this show."

Although Matt Smith appeared alongside UNIT in *Death of the Doctor*, he describes the Eleventh Doctor's first UNIT story within *Doctor Who* itself as "a proper milestone."

"When you're a *Doctor Who* fan, which I am – of the show, I mean, not of *me* – undoubtedly you sort of go 'Ooh!' at things like this," Matt tells **DWM**. "The fandom, somehow, it's infectious. Because I wasn't a fan before. I wouldn't have known what UNIT was. Now, of course, all that stuff is nice, and gets me very excited."

What's more, UNIT has a new scientific adviser – Kate Stewart, played by Jemma Redgrave [*see box-out, page 19*] – a position once held by the Doctor himself, "which is sort of remarkable," grins Matt. "And Jemma was just lovely. I'm very, very fond of Jemma."

"We were completely delighted," says Chris of Jemma's casting. "It's another one of those great moments with [casting director] Andy Pryor, where he reads a script and goes, 'I'm thinking of *this* person,' and you go, 'Yes, absolutely spot on!' Jemma gives a really great performance. She was slightly daunted coming onto the show, which is really lovely, particularly if you're from that acting dynasty, to be awed by *Doctor Who*. That says a lot."

Also, acting legend Steven Berkoff appears as the villain of the episode, the Shakri. "It's a tricky part," says Chris, "because you need someone who's going to come in and claim it. Somebody with real presence and weight. Someone you want to see Matt go toe-to-toe with. It's great that Steven agreed to do it. A lot of that was down to [director] Douglas Mackinnon, because they'd worked together before. Without Douglas putting in the phone call, I don't think we'd have got Steven, so credit is due to him."

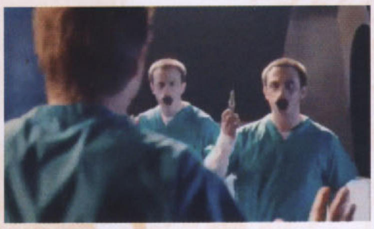
> "When you're a *Doctor Who* fan, which I am – of the show, I mean, not of *me* – undoubtedly you sort of go 'Ooh!' at things like this..."
>
> **MATT SMITH** THE DOCTOR

Best of all, *The Power of Three* sees the return of Mark Williams as Rory's dad, Brian, fresh from travelling the world – and beyond – following his mind-broadening encounter with *Dinosaurs on a Spaceship*. "I had to hit a pterodactyl on the beak with a trowel," remembers Mark, "and I got my face licked by a baby triceratops. In comparison, I get off lightly in *The Power of Three* – for the first half-hour or so, anyway. Then things get kind of... dangerous."

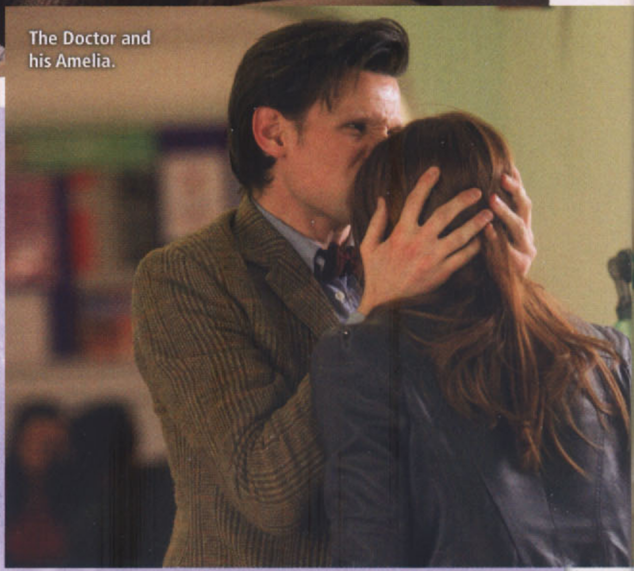
Internationally, Mark is best known for playing Arthur, the Weasley family patriarch, in seven out of eight of the *Harry Potter* movies. "In fact, it was a bit strange when I started on *Doctor Who*," he says, "because every time someone on set went 'Arthur!' – to Arthur Darvill, of course – there was a vague sort of 'Huh?' in my mind. I thought, 'What's that all about? What's the Pavlovian thing there?' Then I realised it was because I played an Arthur in *Harry Potter*."

"Also, Rory's last name is Williams," points out the actual Mr Darvill. "There's name symmetry."

"Yes," Mark enthuses. "Name tropes!" ►



At home with the Ponds.



The Doctor and his Amelia.

SAY HELLO, WAVE GOODBYE

THE DOCTOR & AMY

MATT SMITH & KAREN GILLAN

It's May 2012. On location in St Cadocs Hospital, on the outskirts of Newport, for *The Power of Three*, Matt Smith and Karen Gillan are in a nostalgic mood as they cast their minds back to their first ever interview together, for **DWM**, in October 2009. "It was in the house," says Karen, recalling the semi-derelict 'Vicarage' in a small town called Rhymney, in south-east Wales, where their first episode, *The Eleventh Hour*, was filmed. "I was in the police outfit. And then you took out the truncheon," she laughs, turning to Matt.

"And we made some sex jokes."

Does that seem like a world away now?

Karen nods. "I feel like a different person."

"Well, it's been three years," Matt points out. "But also how remarkable and wonderful that we came back, full circle, to the place where we shot that episode." In *The Eleventh Hour*, St Cadocs doubled for Leadworth Hospital.

Two-and-a-half years later, and everyone is quite emotional today. This is Karen Gillan and Arthur Darvill's last day on *Doctor Who*.

"I'm on the edge right now," admits Karen, her voice faltering slightly, "of either crying or hysterical laughter. I've known for a long, long time that this day was coming, but I couldn't comprehend it, and I still can't right now. I had a little bit of a moment yesterday when we wrapped on the TARDIS forever... but yeah, no, it's too big to comprehend."

"The first time it hit me, actually," says Matt, "was last night. In bed. Thinking about Karen."

"Stop thinking about me in bed!"

"I freaked her out this morning," he grins. "I was like, 'I was thinking about you in bed last night.' But not thinking about her like *that*," he tells **DWM**, just to be clear, "because, er, she's repulsive to me –"

Karen laughs. "Thanks!"

"It was just, like, 'Oh, she won't be around anymore.' Then today she walked in the room and I thought, 'She's not going to be walking in rooms anymore.'"

"I'll be walking in other rooms that aren't these rooms."

"Yeah, with Blake Lively. Or, um, Josh Hartnett."

Karen is dreading her, Matt and Arthur's final scene together today. "I don't know if I'll be able to get through it. It's probably going to be loaded with all the emotion that comes with leaving the show. Which is a lot."

Matt: "It's been the biggest influence, change, factor, point of interest, point of focus, in our lives for three years."

"We've spent a good chunk of our twenties on this show –"

"– together," cuts in Matt. "We've developed our own language, like you do in any relationship. If I were to do *this*, for instance –" He starts stroking Karen's arm, affectionately. "And she would go –"

"No," purrs Karen, "I have to go."

"Please. Don't leave."

"It's time for me to leave."

"Don't leave. Please don't leave."

"Now, now, you've got to deal with this like a man. Like a big boy."

"Like a *big boy*?" Matt guffaws. "That's disgusting! Don't call me *big boy*. You've never done that before." Regardless, he starts stroking Karen's hair. "Stroke *my* hair. Reciprocate."

Okay, this is getting weird. But it's how they roll. Matt offers **DWM** another example: "The Uncomfortable Touch Game is quite a fun one. The day a new actor walks on set... okay, let's say you're a new actor, Ben. You come in. We'll be talking –"

"So, like, what have you done recently?" Karen asks **DWM**. Matt places one hand on **DWM**'s knee. It's... unsettling. Karen persists, "Like, what do you think of the set?" Matt's hand doesn't move.

Presently, he explodes with laughter. "You see how far you can push it," he explains. "We've done it to *loads* of people. It's quite embarrassing at first, because you've got to make that leap. They go, 'What are you doing?'"

"They freak out," chuckles Karen. Then she pauses, kind of sad. "I'm going to miss this."

"To have the Doctor in your front room, playing on the Wii just like you do, is really lovely."

CHRIS CHIBNALL WRITER

Last issue, Mark told **DWM** that it would be "a bit weird" if he and Arthur tried to imitate each other's mannerisms to play father and son in *Doctor Who*. ("It's mostly subliminal," he said.) However, by *The Power of Three*, Arthur admits that he's noticed himself "becoming slightly Brummie."

"You've got that background anyway, though," points out Mark. "We're from very similar places." Mark was born in Bromsgrove, a few miles south-west of Birmingham. Arthur attended Bromsgrove School, and grew up in the midlands. Mark: "It's really nice having that. On *Harry Potter*, Julie [Walters, who played Mark's on-screen wife, Molly Weasley] was cast in the first film, then I got cast in the second. She said, 'I wish I'd known that it was going to be you; I'd have put a little bit of Birmingham in it - a little bit of the west midlands! It would have made the Weasleys slightly more outsiders.'"

Of course, the Doctor is the perennial outsider. He's a renegade. The last of his race. He rarely stands still long enough to settle down. And *The Power of Three* knows it. "Because you see him in so many extraordinary situations," says Chris, "week in, week out, on alien planets, on spaceships, in these extraordinary vistas and worlds, fighting monsters... then to put him in someone's living room, on Earth, and make him *stay there*, is really different. It plays into that thing of, what if the Doctor materialised in *your house*? What would he do? We've all got that hope, that wish, that fantasy. I always write *Doctor Who* thinking of how my kids will watch it, and to have the Doctor in your front room, playing on the Wii just like you do, is really lovely. Also, it's feeding Matt Smith stuff, because he can do anything, so you want to keep pushing him."

For the cast and crew, this episode will be remembered for one thing above all else: as episodes aren't shot in order, *The Power of Three*, rather than the following week's *The Angels Take Manhattan*, was the last one that Karen Gillan and Arthur Darvill worked on. In a wonderful coincidence, some of *The Power of Three* - including Karen and Arthur's very last day on set - was recorded at St Cadocs Hospital in South Wales. This is the same hospital that served as a location for Matt, Karen and Arthur's first episode together, 2010's *The Eleventh Hour*.

"When we were scheduling *The Power of Three*," recalls Marcus, "we knew that we wanted to have all three of the regulars there on Karen and Arthur's last day. We didn't want one to leave before the other, or for Matt to miss their final scene. In fact, their final shot was a pickup from a scene we'd not completed, of the three of them going into the TARDIS and waving goodbye. We filmed it in a corner of the hospital, which we'd decked out to resemble Amy and Rory's back garden. And it was a nice way to end. Everybody got a bit choked."

Even Marcus?

"Well," he laughs, "of course you want to retain a certain stoic aspect, to keep the respect of the crew... but I think we all shed a tear." **DWM**

What is up with these cubes...?

UNIT-ED WE STAND

KATE STEWART
JEMMA REDGRAVE

"I've had a lot of technical jargon to learn," states Jemma Redgrave, "but no acting opposite monsters yet, just... cubes." Jemma plays Kate Stewart, UNIT's newest scientific advisor, a role once held by the Doctor. "She heads up a sort of crack team of scientists within UNIT," explains Jemma, "a military organisation that appeared in the 1970s, when Jon Pertwee was playing the Doctor. So there's a lot of history to my character. I'm part of the family now." Does that history weigh heavy on Jemma's shoulders? "Not at all, no. It's a rather lovely thing, to have that connection with the Doctor. And it's fantastic to find oneself on set in a hospital in the middle of Wales, working opposite such incredibly fine actors. I'm having a great time."

Jemma singles out Matt Smith and Karen Gillan for particular plaudits: "I'm in awe of them. I haven't worked with Arthur Darvill so much – just two hours on my first day, which is a shame – but I've had a tremendous time with Matt and Karen, who are so inventive, and at the top of their game. They're so alive all the time, and fun. They keep their energy going throughout the day by being wacky, and gloriously zany, and riffing off each other. You think, 'Gosh, this is a wonderful way to make a living.' So why should I keep grounded? My feet have left the ground, and I'm loving it."

The Redgrave family is an acting dynasty spanning four generations. Jemma is the niece of actresses Vanessa Redgrave and the late Lynn Redgrave. "On *Doctor Who*, I'm the new kid on the block –" She pauses. "Kid? Ha! Who am I kidding? I'm the *newbie*, and that's always intimidating. It's a lucky position I'm in that quite often somebody at some point will say, 'Oh, I've worked with your brother/cousin/dad/aunt/whatever.' It breaks the ice. It's a very lovely thing."

Jemma remembers watching *Doctor Who* from the age of four, "through my fingers, behind a sofa, *under* a sofa... It's a privilege to be part of something that's captured the imaginations of children. And it's crossover drama, isn't it? Look at you, and all the people who write books about it, who put on conventions, who follow it avidly. When it started again a few years ago, the first series with Chris Eccleston, my kids wondered why I was so excited. When we watched the first episode together, they understood." Now aged 12 and 18, Jemma's children are "thrilled" that their mum is appearing in *Doctor Who*. "I hope the work I've done gets a thumbs up from them," she says. "I hope I don't get, 'God, you were embarrassing.'"

Would Jemma return as Kate, if UNIT were to be recalled? "I should be so lucky! I'd be so privileged. I keep using that word. I should use a different word. But I do feel that. It'd be great to come back. Yes, I'd love that. You look at the phenomenal actors that they get on this show, the calibre of talent that they get, and you think, 'Gosh, if I'm part of that tradition, I must have done something right at some point in my career.' It's because *Doctor Who* is brilliantly written. The script for this one, by Chris Chibnall, is tremendous. And Steven Moffat is a genius. Russell T Davies [showrunner 2005-09] is, too.

"So many amazing episodes! Do you remember the one with Lesley Sharp [Sky in 2008 episode *Midnight*] and David Tennant, where they go to see the Sapphire Waterfall, and that extraordinary nearly-an-hour spent in a cramped vehicle on whatever planet it is? The horror of it. The simplicity of it. The writing of it. The acting of it. The genius of it. It's breathtaking. And that's just one in so many. This is an exceptional show. It's cracking drama. It's really classy."

Saturday 29 September

The Angels Take Manhattan

New York, New York! The TARDIS trio visits the Big Apple and discovers that the Weeping Angels have taken a bite. Time has been called on the Ponds' travels with the Doctor...

Preview by **BENJAMIN COOK**

"I've been coming to America for two years now," says Matt Smith. "Each time, I've noticed a marked difference in the amount of people that come up to me in the street and say, 'Hey, man, I love *Doctor Who*. Oh my God, I love that show. BBC America, right?' That's really exciting. There's such a huge culture for science-fiction out here."

The Angels Take Manhattan – the fifth and final episode of *Doctor Who*'s 2012 series, scripted by showrunner Steven Moffat – sees the Doctor, Amy and Rory return to modern-day America for the first time since last year's series-opener, *The Impossible Astronaut*/*Day of the Moon*. Fan favourites the Weeping Angels and River Song (played by Alex Kingston) return, too. But also, after two-and-a-half years on the show, this is the final curtain for husband-and-wife team Amy and Rory. Will everyone make it out of Manhattan alive?

"They ain't coming back," states Matt, of the Ponds. "At least, that's what Steven's said. That's it. Game over."

Which is a brave thing to commit to, right, for two such popular characters? "That's good, though. I kind of like that Steven has said that. Otherwise... the bringing-back of people is difficult. It has to be for really great reasons. What Steven has written in this Angels episode is perfect. You know, there's something that harks back to *The Eleventh Hour* [Matt, Karen and Arthur's début episode, in 2010], that Steven had thought of about two-and-a-half years ago! Isn't that remarkable, that it's been in Steven's head for *that* long?

"Like, there was a moment in *Asylum of the Daleks*, which I just think is great, it's one of those 'What does *that* mean?' moments... It's when Oswin [played by Karen and Arthur's successor, Jenna-Louise Coleman] looks to camera and says, 'Remember me.' The fans are now going, 'What?! Remember what?!' That's why it's important to keep things a secret, because the revelation is the fun bit of sitting down and watching it. With Amy, this whole idea of the girl who waited... Steven writes the romance of the show so brilliantly, and he understands it. I don't mean just the Amy/Rory romance; I mean *the* romance, the theatrical romance."

"*Doctor Who* is always like that," insists Steven Moffat. "The 'romance', if you want to call it that, is one of the keys to its success – that it's always

River Song (Alex Kingston) is back – and reveals a petrified prisoner.

EPISODE 5

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Alex Kingston, Mike McShane
WRITTEN BY Steven Moffat
DIRECTED BY Nick Hurran

IN A NUTSHELL

The Doctor, Amy and Rory visit modern-day New York. But the Weeping Angels are lurking here, too. When one of the TARDIS crew is zapped back to 1938, Amy discovers that time can't always be rewritten. Not once it's written in stone...

QUOTE, UNQUOTE

RIVER SONG: "It's like they've taken over every statue in the city."
THE DOCTOR: "The Angels take Manhattan! Because they can. Because they've never had a food source like this one. The city that never sleeps."

understood as a show that you actually have to really like the people, and care about the characters and what happens to them. If you don't, it doesn't work."

"In May last year, Steven flagged to us that he felt the right place to draw Amy and Rory's story to an end was New York," explains Marcus Wilson, *Doctor Who's* producer. "My first thought was, how much can we afford to shoot in New York? You might think it's quicker and easier to double Cardiff for New York, but actually, by the time you've spent money on dressing and maybe a bit of CGI, is it cheaper to go to the actual place? We live in a smaller world now. To dress a Cardiff street as New York for *Day of the Moon* cost us more than the combined airfare of all the British crew who went out to shoot *The Angels Take Manhattan*."

"It's New York," raves Matt to **DWM**. "One of my favourite cities in the world. And I love this script, and the Weeping Angels are my favourite monster, so it's all sort of come together for me on this one. That experience, filming in New York, is one of those rare privileges that you only get because of this job – like being on a stamp, for instance. Crazy, remarkable things. I've looked through the photos that you took in New York – just wonderful memories! I will cherish them. I showed my mum some of your photos. She was amazed. I'm jumping in the air in Times Square! That's such a cool photo. And there are some great ones of Steven, like that one of just his jacket and the back of him, but it's so unmistakably him.

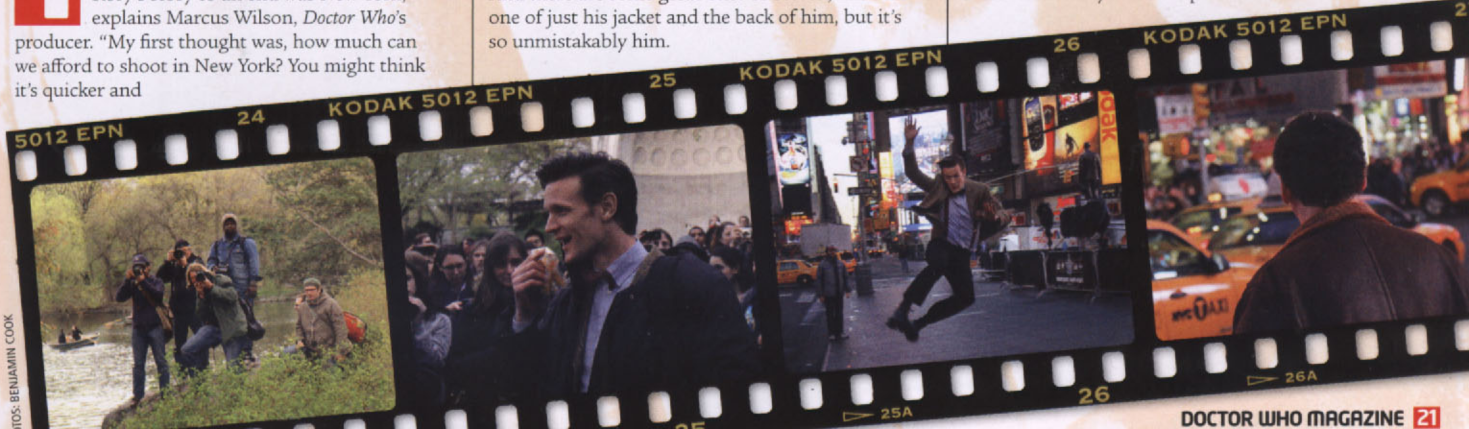
> "Filming in New York is one of those rare privileges that you only get because of this job – like being on a stamp, for instance..."
>
> **MATT SMITH** THE DOCTOR

You know, it's been so interesting for him. He just loves making *Doctor Who*. He was amazed at the attention that we got out in New York."

"I knew we'd get a degree of attention," says Steven. "I remember us saying to the American crew, 'You realise that some people are going to turn up...?' But then when we rocked up outside Tudor City, and turned the corner to find a thousand people waiting for us... even the Americans, who are used to dealing with crowds turning up for Julia Roberts or whoever, were taken aback."

Did the crowds restrict anything that the team could shoot in New York?

"We tried to be careful," says Marcus, "that there weren't any massive spoilers ►



PHOTOS: BENJAMIN COOK

◄ contained within what we were shooting. But we didn't want to compromise what we were doing either. The paparazzi were more of a problem, because they wanted their shots regardless. Trying to persuade them to stop shooting so that we could record dialogue was tricky. But the fans were fantastic, and incredibly co-operative. Our secret weapon was Matt. I remember saying to the First AD [assistant director], 'The best thing to do is, we get Matt to go out to the fans and ask them to keep quiet when we're filming. They'll do stuff for Matt that they wouldn't necessarily do for us.' Actually, the fans being there added a buzz. In Central Park, those shots of Rory walking to the fountain, with three coffees in hand, you can only see 20 or so passers-by in frame, but there were 600 or 700 fans stood to the side, which really added a different flavour to the shooting experience."

ALL PHOTOS (EXCEPT FACING PAGE, BOTTOM RIGHT): BENJAMIN COOK

The power of three coffees.

Although, Matt had to perform one particularly intense scene – it comes towards the end of the episode, and you'll know it when you see it – in Central Park, in front of hundreds of onlookers. That can't have been easy?

"I look back on that scene," says Matt, "and there were 500 or 600 people there, probably more, and I had one take at it. After two-and-half years, I had one take. The stakes were so high. I had to block out the crowds and focus..." Before he went for a take, he listened to Luciano Pavarotti's '72 recording of *Nessun Dorma*, from Puccini's *Turandot*, on his iPod. "I love what music does to my imagination. Music has always stirred me, even from watching *Italia 90*, which was the World Cup when I was – what was it? – seven years old. Pavarotti [specifically *Nessun dorma*] was the theme tune for the BBC's TV coverage. Setting football to music is the most dramatic thing in the world. That's why I listened to that piece of music before we went for a take. It's one of the great kickstarts for me. It does something. Without wishing to be too 'actory' about the whole thing, music gives me the courage that I need. For me, it's about courage, whether or not that's because so much of the Doctor is about courage in the face of adverse situations..."

In the amazing series trailer, you'll have seen that Matt and Karen even filmed in Times Square. "We took a smaller crew," explains Marcus, "so that we were more mobile, and we chose to add the TARDIS into those shots in post-production. In fact, we didn't take the TARDIS to New York at all. I knew that putting it up and taking it down again would have slowed us down by half-an-hour a time. The cast was determined to make things work in New York. They were so on their dialogue. They were rehearsing in the car as they drove to locations like Times Square, so that, when they got out onto set, we could hit the ground running."

> **"You felt like you were stepping into the New York that you've seen in Hollywood Blockbusters..."**
>
> **MARCUS WILSON PRODUCER**

"Guerrilla filmmaking!" exclaims Matt. "It's like we were making *Doctor Who* the indie movie! You see, I love that. I love all of that. That's why I love making *Doctor Who*. I love the momentum. I like working fast. And we were very fortunate to have a wonderful director. Nick [Hurran] is top quality."

"The great thing about cities like New York," continues Marcus, "is that they're very film-friendly. They know what the business means to them, so there are established mechanisms in place. I wanted to hook up with a production company in New York that knows the city backwards. The guys we met worked on *Law & Order* [NBC, 1990-2010] for 19 series. They knew every bit of New York. They knew who to talk to for every little thing – the mayor's office, the police department, the New York Film Office... We wanted to get quintessential New York on screen, and it was a great experience. You felt like you were stepping into the New York that you've seen in Hollywood blockbusters. And the lovely thing about it is, it felt like *Doctor Who* fit in New York. In the dub the other week, we wanted a track to go over the opening of the episode, and we settled on *Englishman in New York*. It's a good opening theme.

"Thinking ahead," considers Marcus, "to the first episode of the 2013 series, we're trying to apply some of the lessons we learnt from the New York shoot. Because that takes place all around the world. We're trying to work out how we can achieve that, having done our foreign filming for the series, but ►

UNITED STATES OF AFFICIONADOS

"Me, Karen and Arthur are always saying, 'It's like being in a band,' because we spend so much time together," opines Matt Smith, "so having **DWM** here makes it a real journalistic experience. Not wishing to ordain us with any real similarities to the Stones or anyone like that, but... it's like there's a magazine that follows the band around, and takes loads of amazing photos, and is a constant presence, and it feels like *we're* sort of doing that, which I like. I feel very relaxed around **DWM**. That's important."

It's April 2012, about one in the morning. Matt, Karen and Arthur – and **DWM**, of course – are holed up in what we've affectionately termed 'the safe house', a ground-floor apartment next to Tudor City, the iconic complex on the East Side of Manhattan. Exec producers Steven Moffat and Caro Skinner are here, too. Producer Marcus Wilson is over by the window. Outside, more than a thousand *Doctor Who* fans have lined the street. We can hear them. They're chanting. "DOCTOR WHO! DOCTOR WHO!" It's like being in The Beatles. "We just went up to the roof," Matt tells Steven. "We waved!"

"Was it good?"

"Oh man, amazing! Yeah! The view is just insane."

In fact, this whole darn shoot is insane. Yesterday, in Central Park, several hundred aficionados turned up, and the paparazzi were out in force. After every take, the fans applauded, and the paps snapped away. Tonight, there are fewer paps, but the fan count has swelled. Some fans have banners. One reads 'I CUT CLASS TO RIDE IN THE TARDIS'. Another, simply, 'MARRY ME, KAREN'. Right now, in New York, you'd be forgiven for thinking that *Doctor Who* is the Biggest Show in the World. "This is my kind of town," says Matt, joining Marcus at the window and peering through the net-curtains. "Look, they just did a Mexican wave! How brilliant!"

Karen starts to sing. "Oh, what a town, what a town, what a town..."

The First Assistant Director, New Yorker Stuart Feldman, makes a request of Matt: "We were hoping you would address the crowd, so they can have their moment, take their pictures and –"

"Say hello?"

"Yeah, and if you say, 'If you guys can work with us and stay quiet while we film, so we can get our work done,' everyone will be happy."

"I'm looking forward to this," grins Karen. "I'm so excited!"

"You're doing it with me," insists Matt. "You too, Arthur."

Three minutes later, and accompanied by enough camera flashes to light up a stadium, Matt, Karen and Arthur exit the 'safe house' to a wall of a thousand or so very loud, extremely adoring American fans. "This is actually mental," Caro whispers to **DWM**.

"It's not even like this in Cardiff," adds Arthur. "This is one of the oddest days of my life."

"Oh my God, she's so beautiful!" screams one girl as Karen walks past.

"I'm dying my hair red," calls out another.

"Welcome to the dark side," Karen calls back.

"I'VE GOT A FEZ!" shouts out someone else.

"YOU'RE AWESOME!" Matt replies.

He spots another young fan with a bow tie. (In fact, there are many.) "YEAH!" He waves. "BOW TIES ARE COOL."

Doctors torn by Africa's fierce push and pull

The Doctor and Amy enjoy a good read.

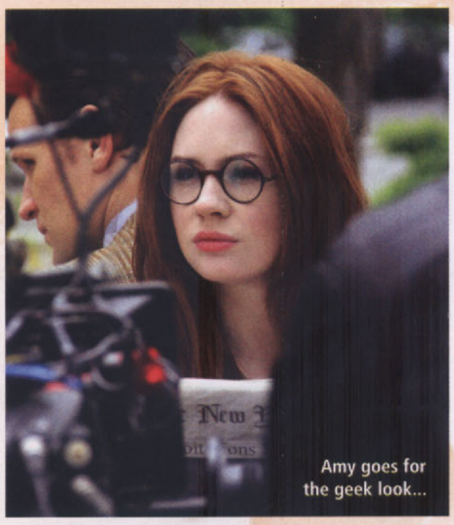
The Doctor hails a cab – Time Lord-style.

ESSEX HOUSE

A picnic in the park.

The Weeping Angels have gone abroad.

Rory gets into trouble...



Amy goes for the geek look...

... but does it suit the Doctor better?

ALL PHOTOS (EXCEPT FACING PAGE, TOP RIGHT): BENJAMIN COOK

still trying to get an international flavour to it, and proper movie-poster scale."

"The movie-of-the-week approach does not stop with the Ponds," confirms Steven. "It carries on. We keep going. This year – I mean, these 14 episodes, continuing into 2013 – my brief was constantly, 'Plot from the movie poster outwards. What's your big visual idea? What's the log-line of the movie?' I thought that was a *reasonably* clever thing to say, but the response from the writers and the crew has been far cleverer than what I said in the first place. Everyone has really taken it to heart. The design work, the locations, the music, everything this year has been astonishing. I keep wondering when we're going to fall off our perch, but each episode, even once the Ponds have left us, is looking absolutely amazing."

> **"I moaned to Steven about going grey, and he put it in the script! Every time I confide in him, it just goes in the script!"**
>
> **MATT SMITH THE DOCTOR**

Reflecting on the Ponds' extraordinary journey – from *that* policewoman's outfit, and Prisoner Zero, and Leadworth's mysterious duck pond, in *The Eleventh Hour*, to laughter lines and circular specs, and Weeping Angels, and the city that never sleeps – Matt suggests that the key to the relationship between Amy, Rory and the Doctor has always been rooted firmly in the power of three. "It's been at its most fascinating," he says, "when one of them has been the third wheel. It swipped and swapped, really. It started off being Rory, and then it became the Doctor. For Rory and the Doctor, Amy is always at the heart of everything. As Amy and Rory fell more and more in love, the Doctor sort of became less and less interested by it. Because there's such a finality to marriage, and a house, and settling down – a finality that the Doctor can never, ever contemplate."

Why is that, do you think?

He winks. "Too much of a player."

In *The Angels Take Manhattan,* Amy and Rory are into their 30s. They've grown up. How does that echo with Matt?

"Yeah, I mean, *I'm* too much of a player," he laughs.

You're turning 30 in October.

"Oh. Yep. Yep, I am."

Are you cool with that?

"Turning 30? Being an adult?"

Yeah. All those Amy and Rory things – a house, a career, settling down – isn't that what you're supposed to do when you hit 30?

"Well, I have a house. I have a mortgage. I don't know, really. Life has a funny way of revealing itself. I mean, when I was 15, I didn't think I'd be playing Doctor Who when I was 30. You can only embrace it. It's just a number, right? It's just age. Nothing has to be done by a certain time, really. We can have babies at 38, us men. You know what you like, you know what you don't like... It's nice. I'm ready to embrace 30. To take a lesson from the Doctor, it's about maintaining a childlike sense of – naïvety is the wrong word, but – *openness* to everything."

Do you feel older when –?

"I look in the mirror?" he cuts in, laughing. "Yeah, I do. Actually I was with Piers [Wenger, executive producer of *Doctor Who* 2010-11] a few Saturdays ago, we were hanging out at my house, and he was flicking through the channels – and *The Hungry Earth* [2010] was on BBC Three. We

Matt Smith is ready for his close-up as hundreds of fans look on.

both looked at it and went, 'Oh my God!' I look so young." Matt lifts up his fringe. "Look, I'm getting grey hairs. I bloody am."

Oh, you are!

"That's a grey hair, isn't it?"

Are you going to dye it?

"Well, my dad went grey in his 30s. I don't know what I'm going to do. Panic? But Karen has four. Yeah! We were like, 'It's this job. It's learning the lines.' So then I moaned to Steven about going grey, and he put it in the script! It's in this Angels episode. We're sat in Central Park, the Doctor is reading a book, and Amy is like, 'I've counted. You've got seven grey hairs.' The Doctor goes, 'You *counted?*' [*Matt might be relieved to know that the 'grey hairs' exchange has been cut from the finished episode – Ed*] That came out of a conversation with me going to Steven, 'I'm going grey.' Every time I confide in him, it just goes in the script."

As River tells Amy – of the Doctor – later in the episode, "Never let him see the damage, and never, ever let him see you age. He doesn't like endings." But there's no such thing as a never-ending story. Not even this one. "Amy and Rory will always have a very particular place in my heart," concludes Matt, "but it's Jenna's tenure now, and she's delightful to work with, so I'm hoping to keep building on that, the romance, the fun, and focus on that relationship, push it into new and interesting areas. This show has always got to get better and better. The one thing it must never do is stand still." **DWM**

A POND FAREWELL

AMY & RORY

KAREN GILLAN
& ARTHUR DARVILL

"It's kind of that thing of 'what doesn't kill you makes you stronger'," says Arthur Darvill, when **DWM** asks him to define Rory and Amy's relationship come *The Angels Take Manhattan*, "so they're stronger than ever."

Karen agrees: "I feel that Amy and Rory are a fully-fledged unit, especially after what happened in *Asylum of the Daleks*."

How have the actors themselves changed since their very first episode, 2010's *The Eleventh Hour*?

"Certainly I've become more confident," says Karen, "in speaking up about my opinions."

"You've become quite a diva, actually," points out Arthur.

"I have not!"

What's been her most diva demand?

"Karen is very bad in the sun," says Arthur. "In Spain [shooting *Asylum of the Daleks* and *A Town Called Mercy*], she got the BBC to employ someone to walk around with a parasol over her the whole time, and to call her 'señorita'." [*Arthur and Karen are definitely joking – Ed.*]

"That's the licence fee well spent," Karen laughs. "But seriously – it's only natural that you grow in confidence. You're sort of working out who you are and what you're doing."

"They're very good with us, actually," takes up Arthur, "because... the longer you do anything, especially something like *Doctor Who*, you feel like you've got more ownership over it. We know these characters better than anybody. Directors come and go, and writers come and go, so it's down to Karen, Matt and I to keep a consistency with it. What's so lovely is, the team that works with us – and we work for – is very trusting, and very open to our suggestions."

Karen nods. "It's really important to speak up if you don't feel that something's right. Work it through till everyone's happy. It's important to do that."

"Karen said something interesting earlier about Javier Bardem," jumps in Matt, who has been eavesdropping on our interview. "She told us that he once said, 'We're all lawyers. We're all defendants of our character.' It's true, really. You have to be."

"Yes," says Arthur, "we're in a position now, having done it for so long, that we can be trusted to know what we're talking about. Everyone's working towards the same end. Everyone wants each episode to be the best that it can be."

That must be hard on a day like the Central Park shoot, when you're acting your socks off while, just a few feet out of shot, hundreds of pairs of eyes and ears – fans and paparazzi – are watching and listening?

"It *was* weird," Arthur acknowledges. "I was aware, when I did the kiss in Central Park [*Rory kisses Amy, before heading off in search of coffee – Ed*], as soon as we went for it, I heard a hundred shutters. I nearly wet myself laughing."

"You mean that doesn't happen *every* time you kiss?" asks Matt.

Arthur smiles. "Funnily enough..."

In **DWM** 451, a number of guest actors – including *Dinosaurs on a Spaceship*'s Rupert Graves (Riddell) and Riann Steele (Nefertiti), and *A Town Called Mercy*'s Ben Browder (Isaac) – remarked on the extraordinary working relationship between Matt, Karen and Arthur. The fun of it, the playfulness, the unusual games, and the constant singing. Elsewhere in this issue, a few pages back, Jemma Redgrave (Kate Stewart in *The Power of Three*) says similar things. Do Matt, Karen and Arthur never worry that their co-stars might conclude that the trio are stark raving mad?

The happiest day of their lives.

"Sometimes," admits Arthur, "I do get concerned that we're just a bunch of idiots."

"I actually never get concerned about that," states Karen. "I like the games we play. And the singing. It's been a sing-y shoot."

"We do express ourselves far better through song," says Arthur.

"Not to get too serious about the whole affair," says Karen, "but the singing and everything is good to keep the energy up, because the days are long, and you have to be focussed."

"Also, we've run out of conversation with each other," points out Arthur, "so..."

"After two-and-a-half years, we know *everything* there is to know about each other," says Karen.

"It becomes a bit sibling-y, doesn't it?"

"The director hates our singing."

Arthur considers this. "Yeah, Karen, I think it's because he's trying to do, like, work and things."

"Hm." She doesn't seem convinced. "I suppose it is a little distracting when we're belting out numbers."

"I AM HUMAN. REMEMBER

Were you egg-cited to see Jenna-Louise Coleman in *Asylum of the Daleks*? Have you been thinking up your own eggs-planations? We spoke to Jenna herself for all the gossip...

Interviews by BENJAMIN COOK

Cooking up a storm! Will Jenna-Louise Coleman get a chance to perfect her soufflés?

"Oh my God, my first two days on set! I've not spoken to **DWM** since then, have I?" exclaims Jenna-Louise Coleman, who made her début as the Doctor's new companion – probably – in *Asylum of the Daleks*, earlier this month. "My first two days were *cray-zee*! I was on set on my own for two days, talking to a green circle that was supposed to be Matt [Smith]. I was in my own little pod, having to listen to opera, and dancing about... jumping from all sorts of things. Nick [Hurran, the director] was amazing. We had, like, 22 pages to shoot in the two days, so it really did throw me in at the deep end, but it was the best way to start, I think. Luckily, I had Matt's rushes to look at, because they'd already shot his stuff."

"The most challenging scenes in *Asylum* were those top secret ones," says Nicholas Briggs, the voice of the Daleks, "in which I played Oswin, slowing changing her into a Dalek. Jenna's scenes were shot later, at a different time, on a different set, so I played Oswin to Matt. I did the lines without the ring modulator, to give him something to play off. It was really rewarding for me to play. As I said to Steven Moffat [writer and showrunner], 'When all this is out and in the public domain, can I say that I actually played the new *Doctor Who* girl?' He said, 'Yes'... but he was laughing at the time.

"In ADR, I had to dub stuff that Jenna was saying as a Dalek, so you have these brilliant shots of her saying, 'I am not a Dalek!', *etc*, in my Dalek voice. That was fun to do." Together, Nick and Jenna made us feel sorry for a Dalek, which is no mean feat. "That's because you know it's Jenna's character. The Daleks are always nasty, through and through. They were engineered to be that way. Even that one in *Dalek* [2005] wasn't actually being nice. It was being pathetic to get Rose to touch it so it could extrapolate genetic material to regenerate itself. Anyone who actually feels sorry for a Dalek has fallen into my trap!"

Oswin died – probably – when the Asylum blew up, but Jenna returns in this year's *Doctor Who* Christmas Special. How? "I know stuff," she smiles. Spoilers? A nod. "It's a lot to get your head around. I've been over-thinking it a lot, I'm sure. But I don't know the key to it all. Steven is keeping it closely under wraps. It'll come as a big surprise." She's playing the Doctor's companion during the 50th anniversary, too. "Next year's stuff is wicked," says Jenna. Recording is underway already. "Each episode is very individual and self-contained. I've tried to enjoy each one and just go with the story. I'm getting into the full swing of it, finding my feet, and getting more of an idea of the dynamic. I don't really know what my expectations were, other than I was going to have a mad experience. It's definitely lived up to that.

"I can't believe I'm here," she admits. "Half of me is still expecting to be told it's all a dream. I have that impostor feeling, like, 'Do they know they've actually cast me? They might have got it wrong.' I had my first scenes with the TARDIS the other day. That was pretty cool. In fact, I had an argument with the TARDIS. I fell through it. I had to go bang on the TARDIS doors, and the doors weren't shut properly, so in front of all the crew I went flying through the TARDIS! It's on camera. I thought, 'Oh my goodness, I've broken the TARDIS, everyone's going to hate me.'" Isn't it kind of tradition for *Doctor Who* regulars to break bits of the TARDIS? Matt has. "Oh, has he?" She chuckles. "He didn't tell me that!" DWM

The other new *Doctor Who* girl – Nicholas Briggs.

FAST RETURN SWITCH?

We know she's coming back. So what could this all mean?! We run through a few possible ways that Jenna-Louise Coleman could return to *Doctor Who*...

1 **Not when there's an escape pod to be had!** Perhaps Oswin didn't go up in flames with the Asylum. She's a genius after all. Perhaps with all her Dalek-y know-how, she escaped at the last minute.

2 **It's all relative.** Perhaps we will be introduced to the Anne Chaplet to Oswin's Dodo. Or the Martha to her Adeola. Or Morton Dill to her... oh, you get the idea.

3 **Infiltrate and kill!** The First Doctor episode *The Death of Doctor Who* revealed that the Daleks are capable of making robot duplicates that are indistinguishable from the original. Perhaps this Christmas it won't be Santa who's the robot!

4 **Clone (Not) Alone.** Morpeth Jetsan do it. Sontarans do it. Even the Rani, in *Dimensions in Time*, does it. There could be hundreds of soufflé-girl clones out there!

5 **Wibbly-wobbly, timey-wimey.** Some impossibly complex scrambling of the laws of cause and effect means that because Oswin already exists in our future, she can hardly die in the present.

ME."

"My first two days on set were *cray-zee!* Talking to a green circle that was supposed to be Matt. I really was thrown in at the deep end."

The Trial of John Nathan Turne

Part Two

Ten years after John Nathan-Turner's death, DWM continues its inquiry into the 1980s producer's often turbulent time on *Doctor Who*...

Feature by **GRAHAM KIBBLE-WHITE**

Last month, **DWM** commenced its inquiry into John Nathan-Turner's controversial tenure as the producer of *Doctor Who*. We examined the manner in which he ran the series, the production challenges he faced, his willingness to give new talent a chance and his approach to casting. Now, in this concluding session, let's interrogate the public side of JN-T.

Providing illumination, our star witnesses...

1. **Steven Moffat:** *Doctor Who*'s current showrunner
2. **Phil Collinson:** *Doctor Who*'s producer (2005-08)
3. **Nicola Bryant:** played the Doctor's companion Peri (1984-86)
4. **Andrew Cartmel:** *Doctor Who* script editor (1986-89)
5. **Edward Russell:** *Doctor Who*'s current brand manager
6. **Gary Russell:** former **DWM** editor and *Doctor Who* audio producer, author and script editor
7. **David Richardson:** Big Finish *Doctor Who* audio producer
8. **Paul Cornell:** *Doctor Who* scripter and author

This inquiry is back in session.

PUBLICITY-HUNGRY

"I well remember Mark [Strickson] popping his head rather sheepishly around my office door one day and saying, 'John! Julie [Brennon] and I are going to get married but please *– no publicity!' I complied. It upset the press office but I complied." – John Nathan-Turner, DWM 238*

Andrew Cartmel: "He had a real instinct for publicity. He was great mates with the guy in the BBC press office who looked after *Doctor Who*. They would closet themselves in his office and gleefully make plans about how they were going to promote the show. He loved that aspect of it."

Surely no *Doctor Who* producer was ever so attuned to the show's publicity needs? Brand manager, Edward Russell - please come to the stand!

Edward Russell: "It's not that previous producers didn't understand the importance of publicity, it's more to do with the fact JN-T capitalised on a changing media landscape to find lots of new ways to increase the *Doctor Who* audience."

What were JN-T's particular publicity triumphs?

Edward Russell: "There are a few. Getting column inches in the papers is very hard work at the best of times, so to manage to have stories published when the audience had hit around three or four million is astonishing. I'd say everything around *The Five Doctors* and the 20th Anniversary celebration was largely well handled. Even the near-disaster of the Longleat convention got turned into a positive story. He certainly understood spin!"

Sylvester McCoy was the third of JN-T's Doctors to be unveiled to the press...

Earlier this year, Jenna-Louise Coleman was introduced to the press at an event held at BBC Broadcasting House. This was the first time such a photo call had been staged for a companion since Sophie Aldred was cast as Ace in 1987. Edward oversaw the occasion. Was he, in any way, inspired by what had gone before?

Edward Russell: "Hah! I'd love to say it was a great homage to JN-T's press calls of years gone by, but it was just the most sensible way of announcing the news. We were filming with the regular cast in Cardiff and we needed to announce the story before the *Doctor Who* Convention. It worked really well, but my inner fan regrets we didn't dress her in a pastel leotard and hold the press call in the *Blue Peter* garden!" ►

> **"John had a real instinct for publicity. He loved that aspect of it."**
>
> ANDREW CARTMEL
> FORMER *DOCTOR WHO* SCRIPT EDITOR

OUR STAR WITNESSES...

1

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POLICE PUBLIC CALL BOX

Press call! John Nathan-Turner was a master at finding an opportunity for a headline...

One of John's perennial publicity strategies was to inflame Fleet Street with the occasional – erm – hokum story. To wit: "Tom [Baker] implied to the press that his replacement might be female – a press story that is so brilliant, it will never go away." (**DWM** 234) Would Edward ever do something like this?

Edward Russell: "Absolutely not. I think it's fine to tell a few white lies in order to maximise the audience's enjoyment of an episode, but to purposefully put false stories out there is not something we would – or even could – do today."

Nonetheless, wasn't JN-T's baiting of the media rather brilliant?

Steven Moffat: "Oh, God, yes. It's not just baiting the press – and I think 'baiting' sounds aggressive – it's teasing. I think the best thing about being a fan is the months of speculation you have about what's going to happen. The reason I try to withhold story information, or just release titbits of it, is because it's so much more exciting that way. It means you make up your own story before you see the real one. I remember doing that when I was a kid and just loving that part of it. It probably led me to do what I do now. It's so much more exciting if you've got those little teases. Those deceptive things. You know, 'Is the Doctor going to be a woman? Is the TARDIS going to change?' Suddenly, you're discussing it for ages. The show's interacting with its audience, instead of expecting them to just wait and watch. You're positively invited to join in and be creative."

When Colin Baker joined *Doctor Who* in 1984, naughty JN-T was at it again, and during the actor's press call, he floated the possibility that the TARDIS might ditch its familiar police box form. "I could tell from the reaction of those in-house this notion was a publicity gold mine," he recalled in **DWM** 239. "Colin's launch, aided by the threat of the imminent deletion of the police box, captured an enormous amount of column inches."

Nicola Bryant: "John was aware of what would upset the fans and therefore generate press. I remember asking him, 'You're not really going to change the TARDIS are you?' and I was speaking entirely as a fan. He said, 'No, no. It's just a bit of fun for a few episodes. Everyone will get involved in what the TARDIS should or should not be like,' and he felt it was very much a way of keeping people engaged."

Phil Collinson: "They say there's no such thing as bad publicity, don't they? But we would never do that – we didn't need to, that was the point. We had enormous support from the press. In fact, the opposite was true; we were trying to keep them away a lot of the time! But had I been in JN-T's shoes I *might* have done the same thing."

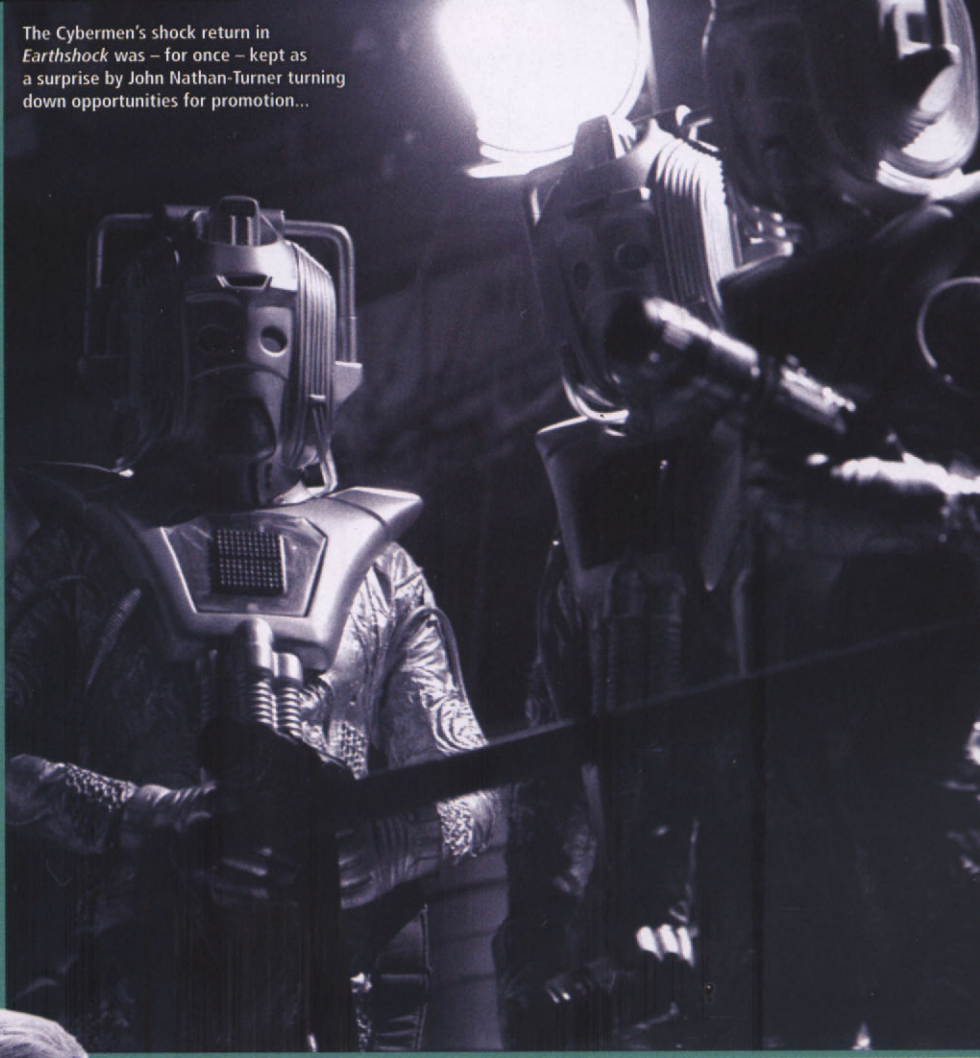
Another of John's strategies was to take the show overseas… and the journos too.

Gary Russell: "The whole reason for going to Amsterdam, the *whole reason* for going to Lanzarote and Spain, was to take the press."

Nicola Bryant: "John was very preoccupied with the journalists who accompanied us to Lanzarote for *Planet of Fire*. He felt he had to control them. I was given a list of rules that I must and must not do. It was like: 'You're not allowed to get drunk, you're not allowed to do topless sunbathing…' All of which was fine because I was not intending to do any of them! And, of course, I understood that was not kind of the publicity he was hoping for. He'd invited the journalists on the pretext of, 'Why don't you write about Peter Davison's last story? And, hey, we've also got a young assistant starting in a bikini'. So he sent me off to do some pretty ghastly photo shoots, which is very 'now'. It's very *OK* magazine."

It was on this shoot JN-T exhibited his hands-on approach to controlling the kind of press the show got, when a *Star* reporter threatened to run a piece about guest star Dallas Adams being the first man to win a gay palimony case. As John later revealed: "I leant down, pulled him up by the collar and whispered to him that if he printed just *one* bad word about my cast in his newspaper, I would tell everyone I knew in Fleet Street that we had slept together the previous evening." (**DWM** 238)

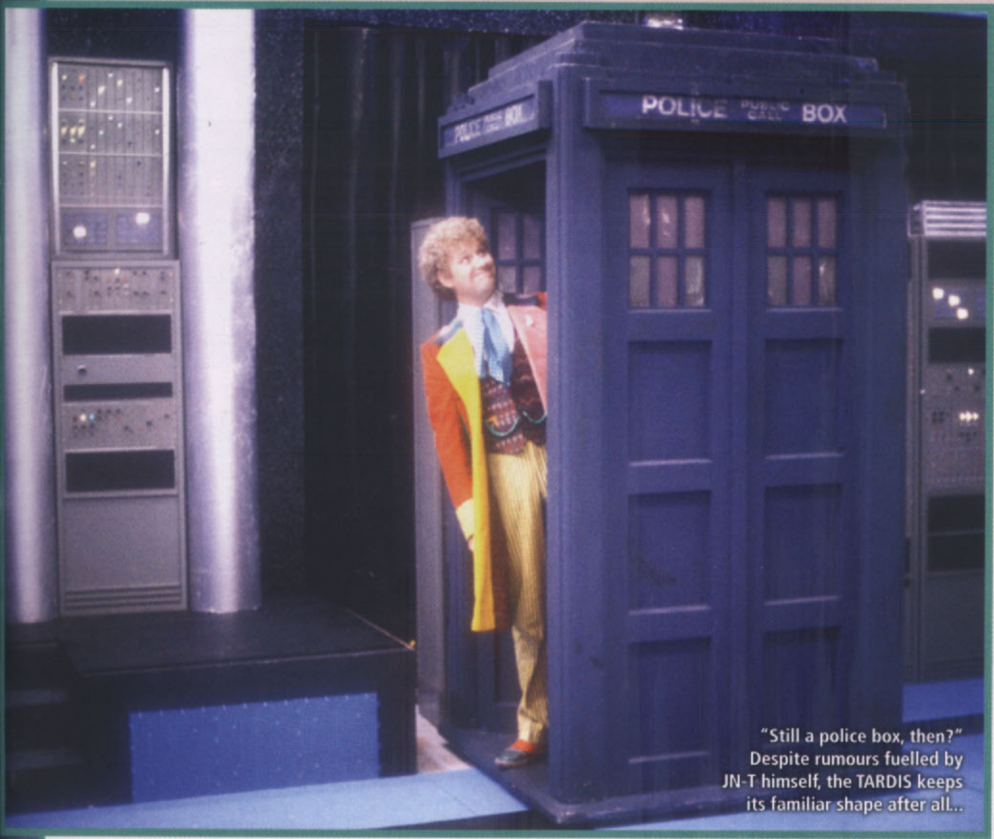
Is Steven Moffat's relationship with the world of journalism today quite as direct as JN-T's was?



The Cybermen's shock return in *Earthshock* was – for once – kept as a surprise by John Nathan-Turner turning down opportunities for promotion…

> "John was aware of what would upset fans… he felt it was a way of keeping people engaged."
>
> **NICOLA BRYANT** THE DOCTOR'S COMPANION, PERI

Double-O-who?! A new companion is introduced in an unconventional manner…



"Still a police box, then?" Despite rumours fuelled by JN-T himself, the TARDIS keeps its familiar shape after all...

Steven Moffat: "No, it's not! I do my interviews and then Edward and the various powers-that-be will actually sort out the press. I don't claim to be involved in that at all."

Despite John's passion for placing stories, there was a famous incident in 1982 where he kept everyone in the dark – for maximum shock value.

Steven Moffat: "*Earthshock*! That was a beautifully orchestrated bit of television. I was genuinely shocked *twice* in that story. I didn't expect the Cybermen to turn up, and then I didn't expect Adric to die."

JN-T even refused a *Radio Times* cover – which would have been *Doctor Who*'s first since 1973 – to preserve his Cyber-surprise.

Edward Russell: "I think this was a bold and unusual move. I can say hand-on-heart my enjoyment of *Earthshock* was increased by *not* knowing the Cybermen were returning. That final scene took my breath away, and that would never have happened had I already seen them on the cover of a magazine."

David Richardson: "I think, back then, you could afford to make that kind of decision. There were only three channels and no internet, so there was less competition. These days, there is endless competition and promotion is even more important."

Steven Moffat: "I wish we could do that now. Today *Doctor Who* press launches end up with me begging journalists not to reveal any of our surprises."

Phil Collinson: "We live in different times. In the 1980s, it was possible to maintain the surprise element. The whole story was studio-bound, so no-one got pictures of it. And there wasn't the same sort of appetite for people leaking to the press. There weren't folk hanging around outside the studios with mobile phones. All those things that just blow stories now."

Steven Moffat: "I think the mere fact JN-T prioritised the impact of the story over the publicity angle reverses everything people say about him; that he knew when to pull back and think, 'No, actually, it's more important we give the audience a thrill that they'll remember in three decades' time'. Now, that's really interesting. That's a producer at work. That's a television guy at work."

Gary Russell: "He never allowed publicity to spoil the programme at all. His publicity was always about the actors, the locations, the sets. His publicity was *never* about stories. You look at *The Curse of Fenric* – the most you knew is it was a vampire story. But he was brilliant and got very angry when things were spoilt. I remember the first time John ever screamed at me was when I was editing the *Doctor Who* Appreciation Society's newsletter and I put something in about Janet Fielding leaving at the end of *Time-Flight*. It never occurred to me this was a spoiler. I just thought, 'This is a scoop!' He went ballistic. He called me all the way from my home in Maidenhead up to London, took me out for a drink and shredded my skin."

A comparable incident occurred in 2007, with the broadcast of *Daleks in Manhattan*. In this case, *Radio Times* was allowed to reveal the surprise, when, ahead of transmission, it printed a cover image of the Dalek-human hybrid that featured as the story's cliffhanger. This inquiry wonders why such a decision was made...

Edward Russell: "There's a common misconception of what's a spoiler and what's a teaser. If we publish a photo of the Eleventh Doctor seemingly regenerating on the shores of Lake Silencio, that's a teaser. You don't know what's happening and it makes you – the casual viewer, not the **DWM** reader – want to tune in. A spoiler would be if you said [SPOILER ALERT!], 'It's not really the Doctor, but a Teselecta replica'. I think that the picture of the Dalek-human came close, but it didn't actually *spoil* the episode for anyone. You have to remember that publicity – whether it be magazine covers, on-air trailers, announcements about casting *etc* – aren't aimed at the hardcore fan. Us lot will (usually) watch the series from start to finish and several times over. The job of the BBC publicity team is to bring in a new audience or remind casual viewers when the show is on. JN-T didn't go for this option with *Earthshock*. It was a brave move and probably cost the show viewers. And it's a difficult decision – do you shock and excite your dedicated audience or do you bring in more viewers? Over the course of a series you need to try to do both." ►

"I'VE GOT JOHN NATHAN-TURNER'S AUTOGRAPH!"

EXPERT WITNESS

PHIL COLLINSON

In 1986, Phil Collinson – *Doctor Who*'s producer from 2005 to 2008 – met John Nathan-Turner. "I went to a convention at Imperial College London, where they played in *The Trial of a Time Lord* Part One on a big screen. It was amazing to watch it in the company of the cast."

Despite what it augured for the future, the meeting twixt Collinson and Nathan-Turner didn't feel especially portentous at the time. "I can't actually remember it!" admits Phil, who's now producing another TV legend, *Coronation Street*. "But I know it happened, because I've got his autograph on a program from the day. It's at my parents' house, but sometimes I pull it out and have a look.

"I also remember going to a few other events and hearing him speak. He was always so brilliant and enthusiastic. To us fans he was as famous as the actors. He almost branded himself, didn't he? With that hair and the Hawaiian shirt. He was sort of glittering."

Looking back on JN-T's time in *Doctor Who*, Phil says, for him, one production really stands out. "*The Curse of Fenric.* I've watched it again since, and there are parts of that which we could have made in 2005. Things like the stuff on the seashore, the smoke machine, the monsters... Those prosthetics are really brilliant, actually. I know how hard it is to get people in prosthetics to stand in a room, let alone wade out into the sea, duck under the water and wait for a cue."

For Phil – who tells **DWM** that during his time on *Doctor Who* he ensured hats were rarely seen in the show ("I hate hats!") – JN-T's true achievement was "the length of time he did it for."

He continues: "John managed to keep the show going, almost single-handed, by the force of his will and enthusiasm. There are all those episodes and eras that we may well never have seen had he not done that – because I don't think the show would have continued without him. But he kept *Doctor Who* ticking along almost as a little empire all of its own."

JN-T VS FANDOM

"I cared passionately about the show; I was protective of it, but not in the same way as some die-hard fans tended to be. I remember one such member of the cognoscenti saying, 'Don't ever forget that we, the fans, will still be here, after you've gone!' Charming! It was a kind of veiled threat, I imagine, to supply the programme as he wanted it. Oh well, I had to get used to this, as the threats to come later were not veiled." – ***John Nathan-Turner, DWM 239***

While he was still working as Graham Williams' production unit manager, John Nathan-Turner had something of an epiphany. Williams had just returned from a *Doctor Who* convention in Los Angeles, and showed John some footage he'd taken of the event. "The hysteria, the popularity, the sheer devotion of the fans," remembers JN-T in **DWM** 234, "it was quite incredible. It had a profound effect on me."

So was JN-T the first *Doctor Who* producer to really take fandom to his bosom? To understand it?

Paul Cornell: "I think, actually, only Barry Letts and Philip Hinchcliffe ever really have. They realised that the only useful response to fandom is a respectful, friendly but passionless distance. Fans are not your friends or your enemies, they're your customers."

Gary Russell: "Letts, Hinchcliffe and Williams had all made various inroads into fandom, but they kept them at arm's length. John relished it! He loved it because it was a bit of hero worship."

Edward Russell: "JN-T's tenure coincided with the period when fandom reached maturity, which made it easier to connect with them. But don't forget, he shared a love and affection for the show that equalled theirs. And let's face it, the fans he connected with are now the people making the series, writing the books or doing all manner of work, which has stemmed from their love of *Doctor Who*. A couple of days ago, a group of us were sat in the *Doctor Who* office discussing entropy and whether the Logopolitans' ability to create real matter out of numbers could ever happen. Can you imagine the look on JN-T's face if someone told him in 1981 that this would happen? I think he'd have been very proud indeed."

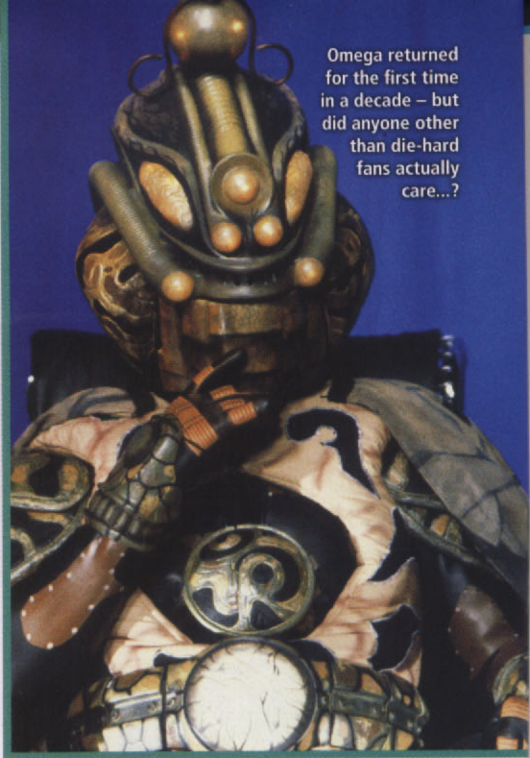
Whether it was an audience coming of age, or JN-T's efforts to open up a dialogue with the fans, this was the first time in *Doctor Who*'s history when its devotees really felt they had some kind of stake in the series.

Steven Moffat: "His time coincided with when the fans became really organised and developed a feeling of ownership of the show. Therefore the person who produces the show, the perceived head figure, became the person who's in the way of their ownership."

Initially, John's courtship with fandom looked promising. Indeed, he was dubbed the "fans' producer". But the relationship quickly soured...

David Richardson: "Did JN-T make mistakes? Perhaps. I'm not sure that, say, bringing back Omega would mean much to the general public – especially when the character's look was completely revised. But he knew how to make event television with the Daleks and Cybermen, and would have done the same with the Ice Warriors had the original Season 23 been made. By the time John joined the series, the show already had a legacy. There was a generation who grew up with *Doctor Who*, so he was right to embrace nostalgia."

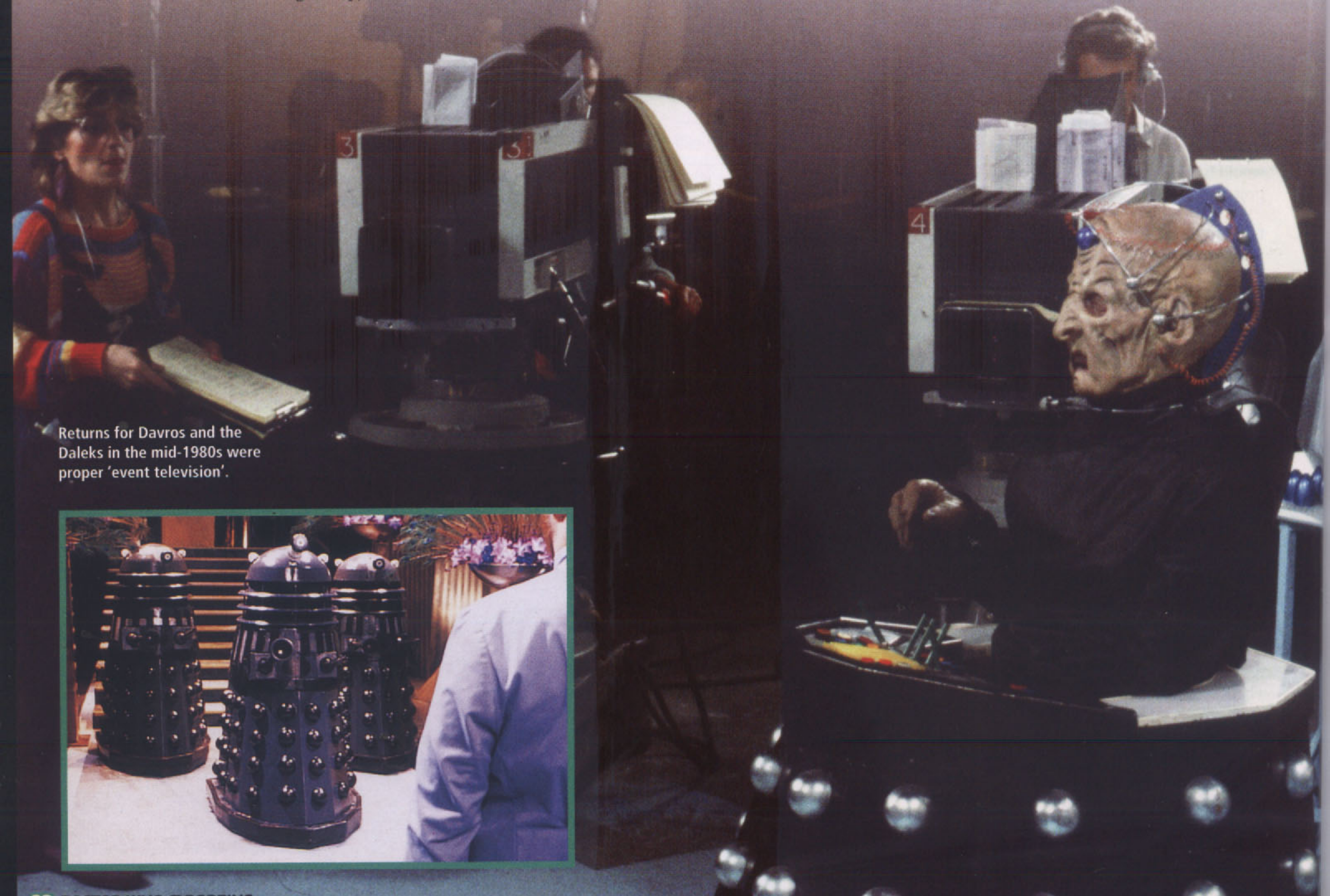
Phil Collinson: "He was very clever to realise that if you engaged the fans, it could pay off. But it's a fine line. You have to appreciate and accept there are people who watch the show and it's their life. You can't make *Doctor Who* for them. You have to make it for as broad an audience as possible. Not everyone is going to necessarily know that the creature they're looking at actually menaced Jon Pertwee in 1972. That shouldn't stop you bringing back an old monster – we did it – but you have to make sure you're doing it for the right reasons."



Omega returned for the first time in a decade – but did anyone other than die-hard fans actually care...?

Playing to the fans is something *Doctor Who*'s modern-day creative team guards against.

Steven Moffat: "You've really got to understand fandom isn't the voice of the audience. Now, being a *Doctor Who* fan, it's fairly easy for me – as it was for Russell [T Davies] – to eliminate that piece of white noise, because I know what they're thinking; I'm probably thinking it myself and already suppressing it. But it must have been hard for JN-T. When you have a small – a microscopically small – incredibly



Returns for Davros and the Daleks in the mid-1980s were proper 'event television'.

vocal minority, it can skewer you. You've got to clamp down on that voice. You can't serve that section of the audience. Think about it: anyone who reacts critically to a show in a written-down form, whether it's professionally or in a blog, is responding to the programme in a perfectly valid way, but in an utterly atypical way. That's just not how people watch television."

Phil Collinson: "We were making a big show for Saturday nights, we weren't making it for the fans. We were grateful for them being there and, of course, Russell and I were super-fans, genuinely we were. We loved the show! But both of us would ask ourselves, 'Am I excited about this story because I'm fan or because it's brilliant television?' We didn't need anybody's help to do that. I think fans are all well and good, but their perspective is... fanatic. We have to make a show for people who would just come along and watch it and not necessarily have that view. In doing that, I think we made new fans."

Conversely, John actively sought out fan reaction.

Andrew Cartmel: "That was his big problem. When I started on *Doctor Who*, I'd never been in a position before where my work was being scrutinised or even my name appearing in print. Fanzines would arrive in the production office and I immediately thought, 'Ah, what do they say about me this week?' But then I read something negative. It's a very potent toxin, this kind of public attention. It's fine as long as everybody's saying wonderful things about you, but the instant anything the least bit critical comes along? Well, it bugged me for days, and I eventually thought, 'Okay, the thing to do with this is just never read *any* of it, *ever*'. I observed that rule like a reformed alcoholic. I never took the bottle down off the shelf. But, you see, John, bless him – as soon as he knew these magazines had arrived, he'd shut himself in his office and read every word. He would be so upset, he really would. He took it to heart, which is not the way to do it."

Phil Collinson: "We're programme-makers, we knew what we were doing and we had to have a strong sense of that. You couldn't waiver – it's a little bit like politics. You couldn't waiver for a second."

Steven Moffat? He knows a little bit about this.

Steven Moffat: "The equivalent to fanzines, now, is of course the entire internet. I did used to read the forums when I was a writer on the show, and it was really into disturbing territory then. I gave myself, I think, a week or two after I was announced as Russell's successor, and it was just enough time to watch the ship turn against me."

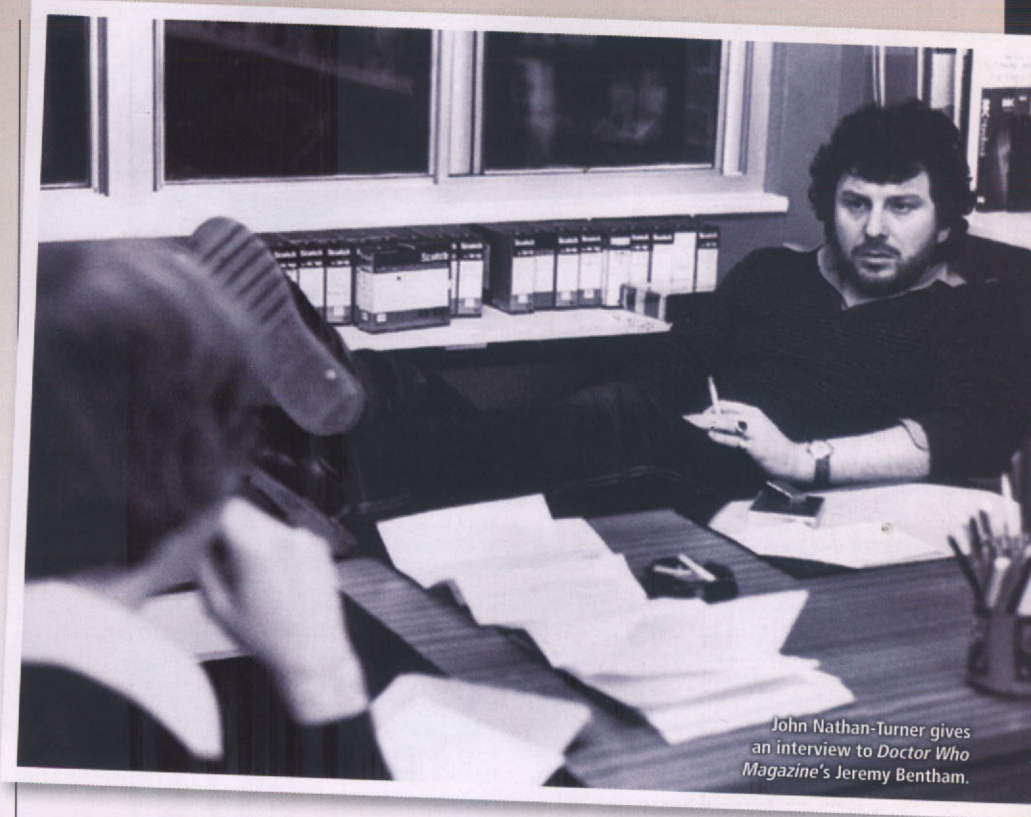
Does it make Steven jaded?

Steven Moffat: "Not really, because I get a lot of the other stuff too. I get awards and people being nice to me, and I'm well paid. I'm having a whale of a time. But that's why I feel so badly for JN-T – he didn't have that side of it."

A common criticism is John allowed fan reaction to influence what made it to screen.

Edward Russell: "Yes, I think he did. Today, we understand that you make the show for everyone, while trying to give something to one fraction of the audience without it even being noticed by others: Jokes that adults get, which go over the heads of kids. Exciting fun characters that an eight-year-old loves but Mum and Dad don't get irritated by. It's hard work, but I think we pull it off."

Paul Cornell: "I do think there's a middle way between playing only to the first four rows at your concert and playing only to the back of the room, but JN-T was definitely guilty of the former. The show suffered terribly from his desire to make fandom happy. But again, that changed depending on who the script editor was."


John Nathan-Turner gives an interview to *Doctor Who Magazine*'s Jeremy Bentham.

> **"A generation had grown up with *Doctor Who*, so JN-T was right to embrace nostalgia..."**
>
> **DAVID RICHARDSON BIG FINISH PRODUCER**

Nicola Bryant: "From my narrow experience of it, I think it's a danger to pay too much attention to fandom. There's a huge proportion of fandom that's sheepdom, so one person says something and everyone else will jump on the bandwagon. It doesn't mean it's right, and indeed it can mislead you – whether they're saying you're the greatest thing since sliced bread or you've ruined their lives. It's your job to go out there and deliver, and if either one of those affects that, you're risking being able to do your job as a professional."

All salutary advice, but it's difficult to remain unaffected.

Nicola Bryant: "Again, I can only speak from my personal experience, but I do know this kind of stuff would affect me. If everyone is saying, 'Oh, I hate Peri, she's so loud-mouthed', there's a little part of you that thinks, 'I'll just tone this down'. Yet, the fans perhaps don't realise there might be a really good reason why she was so noisy in that last story – she's maybe on the brink of a breakdown. That's the thing. People make instant judgments on fragments of what is a bigger picture."

Steven Moffat: "Imagine John Nathan-Turner's perspective. I'm very used to the idea of fandom and what it thinks, as is Russell. We've both been a part of it. So I can recognise what to avoid, and what to ignore. You turn off your fan brain a bit, you have to. You turn it on again loads of times when you watch the show, but turn it off to make those decisions. Imagine John's situation where there is almost no critical reaction at all to the *Doctor Who* he's making. He only gets fairly patronising remarks in the papers. All he's got is a flood of this stuff, so how do you know that's not an index of the general audience? I know it's not because I can see the Audience Appreciation Index (AI), I can see all the press. It's very easy for me to work out what the fans think is very different – quite a lot of the time – from what the audience thinks. But I have to say, in fairness to the fans, the vast majority of them agree entirely with me that they shouldn't be listened to!"

How would JN-T have faired in internet age where it's possible to connect directly with fandom?

Gary Russell: "Oh God! Thank heavens the web wasn't around when John was producer, because then I think you would have seen an unprofessional side of him. I don't think he could have helped himself."

Paul Cornell: "He'd have been all over Twitter. He'd have had a major impact there, until the BBC stopped him!"

Andrew Cartmel: "Yeah, he was such a gossip. He loved his gossip. He was always on the phone: 'A-ha! I've got a juicy piece of gossip!' He would have loved Twitter – until somebody said something negative about the show and then he would have been heartbroken." ►

OFFICE POLITICS

"In interviews in DWM with others involved with my time on the show, there is a distinct picture that emerges of a producer who said what he thought had to be said to people's faces, and then got on with the job. I never held back my opinion about anything and everything on the show; others seem to have been more two-faced about theirs." – John Nathan-Turner, DWM 235

This inquiry accepts that under John's tenure, *Doctor Who*'s stock at the BBC fell terminally low. There's a multitude of reasons for this – changing trends and personnel in television, distaste for JN-T's version of the show – but one key factor has to be how successfully, or otherwise, the producer fared within the politics of the corporation.

Gary Russell: "I think John was quite good at handling BBC people. He would sometimes get their backs up, but generally he was quite liked. Although, I don't think very many people gave a toss about the show he worked on. Sure, some might say he was a cantankerous git and a bit unpredictable, but very few would say he was a bad producer. He was respected. He might not have always been liked, but he was respected for what he did and what he achieved."

Andrew Cartmel: "John was indeed enormously charming and I think he was quite well liked on a personal level."

Gary Russell: "He didn't try to play a political game, and that was probably his big mistake. It didn't interest him; he was only interested in making television. The politics at the BBC, particularly in the late 1980s, just pissed him off enormously."

Andrew Cartmel: "I remember one occasion when John was summoned upstairs. He came back in a fury. I said, 'What is it?' 'They offered me *Bergerac*!' he replied. 'I told them I would only produce it if I could sack John Nettles and transfer it from Jersey to the mainland! Basically I told them to shove it!' Well, it was the BBC's biggest show and we could have both moved on to that and still be in TV today. In fact, I think he might still be alive if he'd been able to carry on working. I do remember talking to him about that some years later at a convention, and he admitted to me he'd been 'a little too arrogant'. So, was he good at office politics? No, he was terrible!"

Before Andrew even began working on *Doctor Who*, he was given an insight into how poorly regarded it was within the BBC.

Andrew Cartmel: "I had two job possibilities at the BBC – the job on *Doctor Who*, plus there was a strong chance I could work in the Children's Drama Department. I had an interview there, but when I came back and said, 'I've got the *Doctor Who* job', they replied, 'Oh well, never mind!' Their attitude was, 'How awful for you!' Hah! I was like, 'But it's *great*!'"

The series' eventual cancellation aside, the lowest point in John's relationship with his bosses came when *Doctor Who* was 'rested' for 18 months over 1985 and 86.

Gary Russell: "He was so hurt and upset. He felt utterly betrayed by the sixth floor, because it really came out of the blue. I remember him just being completely bamboozled by the whole thing and going, 'What the f*** have we done?'"

Nicola Bryant: "It did hit him very hard. It hit all of us very hard. You couldn't find a logical hook to hang it off, and that was the problem. I'm a very logical person, I just wanted to go on shows and argue for *Doctor Who*. Because it just didn't make any sense. There were personal issues going on. [The then controller of BBC1] Michael Grade and his hatred of science-fiction. His dislike of Colin [Baker]. None of that made any sense to me, because you don't become controller of a television channel and go, as I do, 'I hate sport; I'm going to get rid of all the sport!' You just don't do that. We went from being a nation that was really cutting edge in terms of science fiction to being a country that wasn't really doing anything in that field on TV."

Steven Moffat: "They were inimical to it, and they admit it now. I spoke to Michael Grade not long ago. He says they just didn't 'get' *Doctor Who*, they didn't know what they had on their hands. I think most of them would abjectly confess they got it tragically wrong."

David Richardson: "It was difficult for *Doctor Who* to recover from that hiatus – it really was the beginning of the end for the series. With it came the dictate that the series must not be dark and scary – which had become a big part of the show's appeal over the years. People love to be scared. So, back it came with a shorter episode count, under the constant threat of cancellation and with any perceived horror or violence stripped out. Talk about making the series within a straitjacket... What's interesting is that, as producer of Big Finish's *The Lost Stories* range, I've been able to complete some of the productions that fell by the wayside from that time on audio. Stories like *Leviathan*, *Point of Entry*, *Paradise 5*, *The First Sontarans* are, in my opinion, *Doctor Who* classics."

"HE WAS THE BEST PRODUCER I EVER ENCOUNTERED."

EXPERT WITNESS

ANDREW CARTMEL

Andrew Cartmel's already given us the official treatise on life in the *Doctor Who* production office in the late 1980s, courtesy of his 2005 memoir *Script Doctor: The Inside Story of Doctor Who 1986-89* – which is soon to be reissued with additional material as an e-book. Nevertheless, we still had a few questions for him...

DWM asked Andrew to recall how he'd got the script editor job on *Doctor Who*. "I'd written a bunch of TV scripts," he says, "but I'd only sold two – a kids serial called *Cheaters* and an adult drama called *Down to Zero*, both sold to Mark Forstater Productions. However, through those I'd got an agent, a lovely guy called Richard Wakeley. But I wasn't going anywhere with my writing, so I became a computer guy working for a hi-tech firm in Cambridge. Then one day Richard rang saying, 'There's a vacancy on *Doctor Who*'. He knew, because he and John were mates – that's the way these things happen."

Naturally, it was John Nathan-Turner who interviewed Andrew for the post.

"Richard had said, 'Oh, John's gay, of course,' just in case I had any lurking homophobia, which I didn't. So I went in and John said, 'Ah, what's your accent?' because he was always very interested in people, very good with working out where they came from, and I had an unusual accent because I'd grown up in Canada. So we had a chat about that.

"He'd read a script of mine, which was called *Word of Mouth* – a rather good psychological thriller about the phone sex business. It got a lot of attention at the time, it got me my agent. John said, 'I liked it a lot, but I felt that there was no motivation for the bad guy. It just needed something – maybe a scene of him looking at his wife's grave, just to suggest why he became a twisted killer'. I have to say at the time I thought, 'That's a terrible idea!' But on reflection, over the years, I've realised it wasn't a bad idea after all. I wish I could tell him that.

"So, yeah, it was just a case of us getting a sense of each other and doing that through small talk relating to my background and the script I'd written."

Andrew's sense of *Doctor Who* at the point he arrived was of a show that "John had run it into the ground."

How so? "If you think back to its peak under Tom Baker when [script editor] Robert Holmes was doing some of his finest work, it was iconic. At university everyone was watching *Doctor Who* – it was trendy. John came in on the end of that and his approach... I think he made a lot of mistakes, which were cumulative.

"For a man who understood what 'Doctorish' meant, he had the most unDoctorish of Doctors. Peter Davison – a very charming man, a fine actor – was a handsome leading man type. You don't really want that, you want grotesques. David Tennant is a very handsome guy, but he's got that twinkle of the macabre about him. He's got that weirdness to him, which is absolutely crucial. And Matt Smith! Matt looks like an alien, doesn't he? He has that David Bowie in *The Man Who Fell to Earth* thing going on. But then John did it again with Colin Baker, another handsome leading man-type.

Andrew feels that, under Sylvester McCoy, the show enjoyed "a complete return to the Doctorish Doctor."

"But my belief is that the reason John went for those straight leading man-types was because he'd come in at the end of Tom Baker, who is the most grotesque, macabre, eccentric, off the wall, oddball, bug-eyed, screwball Doctor of them all! John had worked with Tom quite a lot, and he got really fed up with that kind of nuttiness. So he went to the opposite extreme."

"Can I just say," Andrew adds descisively, "I don't want to give the impression there was anything wrong with Peter or Colin, it was just the characterisation. If you look at the scripts from that period, the Doctor tended to be acted upon, and not the instigator. He was passive. I don't think that was the right approach."

Andrew oversaw a period of revitalisation for *Doctor Who*, refreshing its central character and the show's mystique. Reflecting on working with JN-T during that time he says: "We had a bit of conflict and there was quite a lot of anger and differences. But we were ultimately fighting the same battle, for the same cause.

"When I look back on John now it's with affection, tempered with regret, because the show got screwed up under his reign and his career got screwed up too – and that was down to John. It didn't have to happen. So affection and regret are the two things, plus a desire to defend him, because everyone knocks him. I don't want to go too far in the other direction and pretend he didn't have faults. But you have to see the man in the round, I feel.

"Yes, he dug the show into a hole, but by the time they pulled the plug on us, he was digging it right out again. If anyone likes the stuff that we did with Sophie [Aldred] and Sylv, then that could only have happened because of John."

And was he a good boss to work for? "He was a *great* boss. He was probably the best producer I've ever encountered, because of his open-mindedness and his willingness to give talent a chance. Maybe there are still people like that out there today, but they're pretty few and far between."

Ghost Light was the last *Doctor Who* story made (albeit not last transmitted) in the 1980s.

And, then, following the series' return in 1986, JN-T was instructed to sack his leading man.

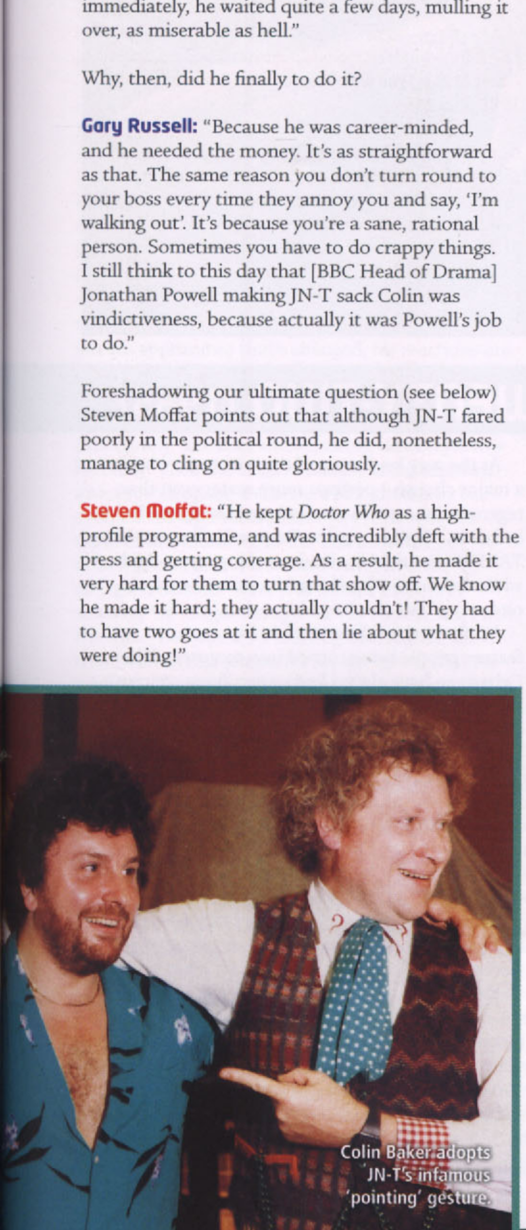
Gary Russell: "I know, because he told me later, that this was the only time he seriously thought about walking. He didn't sack Colin Baker immediately, he waited quite a few days, mulling it over, as miserable as hell."

Why, then, did he finally to do it?

Gary Russell: "Because he was career-minded, and he needed the money. It's as straightforward as that. The same reason you don't turn round to your boss every time they annoy you and say, 'I'm walking out'. It's because you're a sane, rational person. Sometimes you have to do crappy things. I still think to this day that [BBC Head of Drama] Jonathan Powell making JN-T sack Colin was vindictiveness, because actually it was Powell's job to do."

Foreshadowing our ultimate question (see below) Steven Moffat points out that although JN-T fared poorly in the political round, he did, nonetheless, manage to cling on quite gloriously.

Steven Moffat: "He kept *Doctor Who* as a high-profile programme, and was incredibly deft with the press and getting coverage. As a result, he made it very hard for them to turn that show off. We know he made it hard; they actually couldn't! They had to have two goes at it and then lie about what they were doing!"



Colin Baker adopts JN-T's infamous 'pointing' gesture.

> **"It was JN-T's inventiveness that made *Doctor Who* more or less impossible to axe..."**
>
> **STEVEN MOFFAT**
> **CURRENT EXECUTIVE PRODUCER**

DID JN-T KILL DOCTOR WHO?

"I watched Doctor Who *from the beginning. It was part of the family ritual of our Saturday evenings. I am an only child, and in those days television was particularly important to me...* Doctor Who *became an enormously important part of my life, and, yes, my family." – John Nathan-Turner, DWM 233*

Throughout this inquiry, our star witnesses have robustly defended JN-T and his legacy – albeit with a few concessions along the way to that fact he did make some errors of judgement. Well, now our judgement on John Nathan-Turner is about to be delivered...

No-one could argue he wasn't devoted to the programme which we all love, and which he himself considered part of his family. But despite that – [dramatic pause] – *Did JN-T kill Doctor Who, or keep it alive?*

Paul Cornell: "Kept it alive, definitely. If he'd left at almost any point, *Doctor Who* would just have died right then anyway."

Gary Russell: "Alive, so very, very alive. Without him, I'm not sure it'd would have come back after *The Horns of Nimon* for more than a season or two. Tom Baker would never have left and it would have sunk into eventual parody. Once *The A-Team* arrived on ITV, the sixth floor would have had a fine excuse to axe an expensive and dated-looking programme."

Andrew Cartmel: "JN-T killed *Doctor Who*. But he then set about regenerating it and, with the help of a fine cast, some splendid writers and myself, he was on the verge of considerable success when the BBC killed *Doctor Who*. In fact the BBC didn't even kill us. They just never gave us the opportunity to live."

David Richardson: "I do find the notion that JN-T might have killed *Doctor Who* utterly ludicrous. Partly because the show didn't die – it's still here, stronger than ever. And *Doctor Who* is so vibrant that, even when it's not on screen, it lives on in new books and audio plays and comics and magazines... I've said this earlier, but the whole TV landscape changed in the 1980s. I think it was big budget competition, rising costs and lack of resources that led to production halting in 1989."

Edward Russell: "Oh God! That's the hardest question ever. I do still find it surprising the BBC didn't replace JN-T after the hiatus. Who knows what another producer might have done with the series? But I do feel JN-T's post-hiatus version of *Doctor Who* is considerably weaker than his earliest seasons. Nonetheless, it all worked out in the end!"

Phil Collinson: "He kept it going! He kept it going longer than it might have under someone else. He kept it popular, he kept it publicised, he kept it ticking over. That's my opinion."

Steven Moffat: "Oh, he kept it going without a single shadow of a doubt! I mean *Doctor Who*, I imagine, was probably going to go off the air when Tom Baker left. There's no question that his inventiveness made *Doctor Who* more or less impossible to axe, even though it was a show that had grown old – properly grown old, in the sense that it was being made using means that had become outdated. He *absolutely* kept it going."

Nicola Bryant: "I don't think this question makes any sense! If they cancelled the show now would you ask, 'Did Steven Moffat kill *Doctor Who* or keep it alive?' That would be a ridiculous thing to say. It is always down to the BBC; they decide whether to keep a show, cancel it, publicise the hell out of it, starve it of budget, change the producer or revamp it to make it better. The BBC at the time was in a complete mess, chopping and changing shows all the time, cancelling things they'd just commissioned. *Doctor Who* was just another casualty of that chaos. I find that some fans tend to personalise these issues; that gossip is a substitute for logic and because JN-T was an individual they focus on him rather than an institution. It's not very constructive. All the time JN-T worked on the show he gave it his all, and that's about as much as you can ask of anyone. The question is moot."

Yikes! Thanks, Nicola. That's this inquiry sent packing with a flea in its ear!

CLOSING STATEMENT

You'll have cottoned on a *long* time ago, that this two-part trial of John Nathan-Turner has – in truth – been more of an excuse to explore the numerous criticisms that have perennially been levelled at the man over the last three decades, and provide a rebuttal to many of them; a rebuttal delivered by people who know *Doctor Who* intimately. Hopefully, it's stopped short of being an all out hagiography – but even if that's not the case, **DWM** remains unapologetic.

John's stint on *Doctor Who* was, quite simply, tremendous fun. Both in front of and behind the cameras, he presided over the most colourful years in the show's history, packed with incident, intrigue, drama, revelation... *gossip*. What's not to love?

This inquiry stands down.

As John Nathan-Turner exited the stage – much too early – back in 2002, the oddly up-tempo music swelled and his two great friends Dora Bryan and Carol Kate commenced the high-kicks. It was a strange scene to play out in a Brighton crematorium, but an unusually moving one, as all of John's friends from *Doctor Who* proceeded to sing along...

*"Your final return will not diminish/And you can be the cream of the crop/It's not where you start, it's where you finish/And you're gonna finish on top" – **It's Not Where You Start (It's Where You Finish) composed by Dorothy Fields and Cy Coleman, 1973.*** DWM

COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

CHANGE, MY DEAR...

The Sixth Doctor (Colin Baker) takes control.

As the recently regenerated Sixth Doctor embarks on his first full season, transformation is a recurring theme...

Feature by **JACQUELINE RAYNER**

THIS ISSUE SERIES TWENTY-TWO (1985)

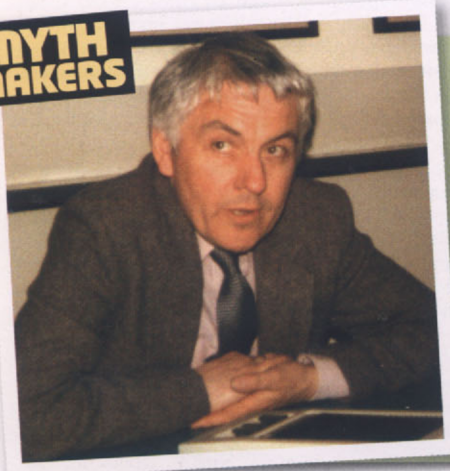
"Change, my dear. And it seems not a moment too soon."

So said the Sixth Doctor moments after his regeneration – that drastic transformation of physical appearance and personality. But it isn't just the Doctor who undergoes change. Change is a clear – almost blatant – theme running through Series Twenty-Two. Every story features at least one physical metamorphosis into a different state.

At the very beginning of the season we witness a major change – perhaps more major even than regeneration, as this one had never happened before in 22 years – as the Doctor finally gets the TARDIS' chameleon circuit working again. And while this doesn't last long (the police box soon returns), it acts as a herald for what lies ahead.

No fewer than three stories this season feature people being turned into monsters. The Cybermen have always been a terrifying concept, but their scariest aspect – that they were once

MYTH MAKERS



PHILIP MARTIN

WRITER

Vengeance on Varos author Philip Martin trained at RADA as an actor, later deciding that he preferred to write drama instead of appearing in it. He submitted a script to popular police series *Z Cars* – in which he had appeared as an actor – and was encouraged along his new career path by script editor PJ Hammond (who would later create *Sapphire and Steel* and write for *Torchwood*). Later, an extensively researched script about the Birmingham underground became the highest-rated *Play for Today* and inspired the critically acclaimed series *Gangsters*, a blend of surrealism and violence starring Maurice Colbourne. The show challenged viewers to think about subjects such as violence and racism, but was criticised for their inclusion – something that happened again with *Vengeance on Varos*. Martin also appeared in *Gangsters* under the pseudonym Larson E Whipsnade, playing Death in the guise of legendary comedian WC Fields.

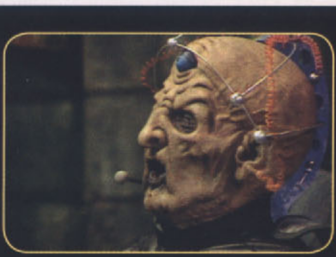
The *Doctor Who* production team was surprised when such an experienced writer approached them with an idea for a *Doctor Who* script. His idea was accepted but changed from a four-part Fifth Doctor story, to two 45-minute episodes for the Sixth Doctor. Martin created one of 1980s *Doctor Who*'s most memorable villains, slimy, sibilant Sil, who appeared in both his stories and would have returned again in Martin's *Mission to Magnus*, originally planned for the 1986 season. After the whole of that season was abandoned, Philip Martin contributed Parts Five to Eight of the 1986 season-spanning epic *The Trial of a Time Lord*, in which Sil would return...

MEMORABLE MOMENTS

"And cut it... now."
(*Vengeance on Varos* Part One)
The governor directs the editing of the Doctor's death scene and provides the audience with a very effective Part One cliffhanger at the same time.

"Don't move, Peri. Don't move. The tree won't hurt you!"
(*The Mark of the Rani* Part Two)
Is there any programme other than *Doctor Who* that could get away with this line (*When Lumberjacks Go Bad* excepted.)

"Look at the size of that thing, Doctor!"
(*The Two Doctors* Part One)
Saucy banter between the Second Doctor and Jamie, all shown in black-and-white, plays as an affectionate reminder of how things were in the good old days.



"You have not heard the last of me. I shall return!"
(*Revelation of the Daleks* Part Two)
Davros loses the upper hand as the Daleks from Skaro take him prisoner and fail to recognise the Doctor in his new body.

The Borad – half Morlox, half Karfelon.

people like us – is rarely dwelled upon as graphically as it is in *Attack of the Cybermen*. It's taken a long time to actually witness the full horror behind the mechanical men. "I brought them as gifts for you to turn into Cybermen," Lytton says of his colleagues, chillingly, before we see him transformed in turn and begging for death.

The Daleks, too, were once people, the outer casings designed to house mutated Kaleds. In *Revelation of the Daleks* Davros has found a new method of creating Daleks: converting humans. Davros considers this the gift of immortality. The half-transformed Stengos, however, like Lytton before him, begs for death rather than continuing life as something other than what he perceives as himself. "I think you've done me a favour," says a mutant, early on in the story, as he dies. "You wouldn't think I once looked like you." But it isn't just his appearance that's changed, his reactions are more like those of a wild animal than a human.

In *The Two Doctors*, we meet an Androgum who's been augmented to become a genius (and, incidentally, lose that embarrassing excess eyebrow hair too). Then the Second Doctor is transformed into an Androgum, a change which threatens to overtake his later incarnation too. (And what of those in the middle? Did the Third Doctor put down his cheese and wine and start to nibble on an Ogron instead? Were jelly babies and celery suddenly no longer enough for the Fourth and Fifth Doctors?) Perhaps it's a blessing that regeneration is so swift: in this season it's shown how traumatic it is for a character to be aware of his own gradual metamorphosis.

The transformations inflicted on Peri and Areta in *Vengeance on Varos* are revealing – a disturbance of molecular structure shaped by latent power in the victim's mind. It's like a more drastic version of an Internet meme. Do you: a) Secretly see yourself as unworthy? b) Secretly wish to fly away from trouble? Or c) Want to dig better? Mostly As: you will become serpentine or reptilian. Mostly Bs: you will become a bird. Mostly Cs: You will become a more efficient miner, don't worry too much about the fur and claws.

The Mark of the Rani has a subtle transformation theme – the Rani's victims are perceived to be Luddites, resisting the changing world caused by the Industrial Revolution – and then it goes and underlines it with the just slightly more noticeable 'Geordies into trees' metamorphoses. In a counterpoint to the Dalek and Cybermen transformations elsewhere, Luke Ward remains a nice person after he's transmogrified. Which fate is worse – becoming a Cyberman who doesn't care what it used to be, or turning into a tree, forever aware of your fate (and possibly having to put up with squirrels living inside you)?

In *Timelash*, the Borad and a Morlox he was experimenting on get merged in a spontaneous tissue amalgamation resulting in a combined mutant. For the first time this season, a character sees their mutation as 'glorious', but he's probably just putting a brave face on it (not that he lets anyone actually see his face, mind you). Poor old Peri almost becomes half-Morlox too. If the villains this season had had their way, she'd be a feathered Morlox who could nest in her own branches by now.

There's rarely been a season with such a clear-cut, consistent theme. But does it actually mean anything? Is it any more relevant than noting that in Season 16, at least one character in every story wears a hat?

It *should* have meant something. But, ultimately, it didn't. Because the biggest transformation, the one that should have been born in this season, never happened. This Doctor was to start out unlikeable but, over the course of several years, metamorphose into a traditional hero. As with Lytton and Stengos, death came before the transformation was complete. And although the Sixth Doctor we knew was a magnificent, majestic, multicoloured caterpillar, it was a shame we never got to meet the butterfly. DWM

> **"In this season it's shown how traumatic it is for a character to be aware of his own gradual metamorphosis..."**

STAR PERFORMANCE

NICOLA BRYANT

PERI BROWN

Nicola Bryant grew up in a small village near Guildford, Surrey. From an early age she loved being on stage; she took music lessons and attended dance classes. When Nicola was ten she was offered a place at ballet school, but was unable to accept due to her severe asthma. Devastated that she couldn't become a dancer, Nicola took up amateur dramatics instead, and eventually went to the Webber Douglas Academy of Dramatic Art to train as an actor. Soon after drama school she was put up for the part of the new *Doctor Who* companion – a 'tall, blonde, leggy Californian' – and had to hurriedly earn the Equity card that would give her the right to act professionally.

Having won the role of Peri, Nicola's acting skills were in demand off-screen as well as on, when she initially had to pretend to be a genuine American! Nicola worked out an extensive background for her character, including her motivations for travelling with the Fifth Doctor – only to learn he would soon be regenerating.

Like so many companions, Peri was originally a dynamic, fearless character – but one who was occasionally reduced to someone who screamed and complained a lot. But unlike many of her predecessors, Peri at least had a highly dramatic leaving scene – one that truly allowed Nicola to demonstrate her considerable acting talents.

Peri is particularly remembered for her revealing outfits – outfits that were less than appropriate for filming conditions; Nicola suffered from frostbite as well as pneumonia during her time on the show.

After leaving *Doctor Who*, Nicola was offered lots of roles as a screaming American, but preferred to work in the theatre. She has continued to work regularly in theatre and on television – including a memorable appearance as Blackadder's annoying goddaughter in 1988's *Blackadder's Christmas Carol*. Her musical skills are also much in demand, and 2011 saw the première of her Christmas composition for voice and orchestra.

CHRIS

EMMA

MICHAEL

WILL

THIS ISSUE EPISODE 722 - ARMY OF GHOSTS

THAT'S THE SPIRIT!

The Doctor and Rose return to Earth to find it haunted, and it soon becomes clear that it's not just the Time Team on their trail...

Compiled by PAUL LANG | Artwork by ADRIAN SALMON

The Time Team are even more excited than usual as they gather on a particularly rainy Sunday to watch *Army of Ghosts*. Fired up by a trailer at the end of *Fear Her* that promised big hair, big thrills and Jackie Tyler, they can't wait to get the DVD into the player and see what unfolds.

"Marvellous!" says Emma. "It's the same opening shot of the Earth from space that we saw in *Rose* and *The Christmas Invasion*. It's like the story's coming full circle."

Chris is worried about the fate of his beloved, who seems to think that she's dead. "But Rose, how can you have died? You're still talking!" he wails.

"From BEYOND THE GRAVE!" booms Will, in his best John Lumic voice.

A sighting of an old favourite perks Chris up a bit. "Christopher Eccleston! Yay!" he says. "But despite these happy flashbacks and extra little snippets of adventures we've never seen, the sad delivery and constant past-tense has me very worried. Am I about to lose my Rose?" Better get those hankies at the ready, just in case.

"Nice little montage of Rose going from eating chips to being on a strange planet with the Doctor," says Michael. "An alien landscape just thrown in like that. There's confidence!"

LIKE THAT? WATCH THIS!

For another alien incursion that's not quite what it seems, why not try *The Ambassadors of Death*...

CHRIS SAYS: The jingoistic Yvonne Hartman has got nothing on *Ambassadors*' General Carrington, whose encounter with extraterrestrials results in him cooking up a misguided xenophobic plot. Like Torchwood, his men also plan to exploit their alien visitors, but this is just part of a devious plan that unfolds over an epic SEVEN episodes!

The story also boasts *Doctor Who*'s second-best What's-Inside-the-Capsule cliffhanger... but instead of the Daleks hiding inside it's, um... empty. Which possibly explains why Yvonne is so complacent – an object arrives with no clue as to what's really inside, and they're not sat outside it with guns at the ready – but if Torchwood does know all about *The Ambassadors of Death*, then surely should have been much more prepared for their mysterious 'ghosts' not being quite what they appeared to be...?

Chris thinks it's a bit cheeky. "We want to see them having a proper adventure on an alien planet. Y'know, for more than five seconds!" he complains.

Michael also returns to one of his pet peeves – the lighting inside the TARDIS. "I don't like that shot of the control room being all dark and green," he moans. "Seems wrong. It also seems to change a lot. Wasn't it brighter in *The Satan Pit*?" Sadly, nobody else can remember.

Rose is still chucking out the teasers, thick and fast, to Will's excitement. "Torchwood! A war? Russell T Davies is waving a big sign marked 'epic'," he marvels. "That's a very bleak teaser but it certainly makes you want to know more. And *Army of Ghosts* is a great title. But so would be *Army of Goats*."

Chris agrees. "If we've had cat nurses, surely we can have an army of goats. Fingers crossed for next series!" he says.

The treats just keep coming. "The words 'Directed by Graeme Harper' always make me smile," says Chris. And he's not the only one making a comeback.

"Jackie!" shrieks Will. "Back to the Powell Estate then. She knows how to wind up the Doctor, doesn't she?" he says, as Rose's mum grabs the Doctor for a big hug.

"The Doctor must really care about Rose, to invest this much time in her family," reasons Chris. "I mean, could you imagine him ever popping back with past companions to visit their mums? Not that I'm complaining mind, it's great seeing Jackie as often as possible."

"Well, we're already streets ahead of the last episode," says Michael. "The dialogue flows, the mystery is seeded in seamlessly..."

Emma is also thrilled. "Normality! Washing! Jackie kissing the Doctor! GHOSTS in the kitchen!" she says, breathlessly.

"It's kind of sad to see Jackie so happy to see Rose and the Doctor," says Michael, "now that we've had a glimpse into how she really feels in *Love & Monsters*. I see her differently."

Chris nods. "It's as though she's making the most of the visit, but we know how sad she'll feel once they're gone," he says.

"But is she going barmy?" wonders Michael. "Ghosts? What *is* going on? This is great! There's a real benefit to having the Doctor and Rose come back to somewhere we know, but changed. It means you can get right into the story," he adds.

"That shot of Jackie in the kitchen is a classic piece of 'something is about to appear' framing," notes Will. "It's nice to see her as the one who knows most about what's going on." And something is indeed about to appear – the 'ghost' of Jackie's dead father. The Doctor and Rose are not convinced it is what Jackie thinks it is – especially when more ghosts start appearing.

"That's a classic sci-fi lever there," says Will, as a technician pulls it into position and the ghosts vanish again. "And, finally – Torchwood!"

"Nice offices," notes Michael.

"Typical!" says Emma. "Torchwood would be the ones controlling the spectral invasion. We knew they'd be around properly at some point, didn't we?" We had an inkling. But who are they? And what are they up to? A frantic montage of TV clips gives more clues.

"How exactly does the ghost forecast work?" asks Will, as a BBC weatherman gives an update on the day's spectral activity. "Are they just making it up? If the ghosts only shift in and out at certain times, they must have had to schedule that episode of *Trisha* very precisely," he says, suspiciously.

"Ha! Derek Acorah!" chuckles Chris. "'Well no-one needs me anymore!' Oh Derek, no-one *ever* needed you!" he adds, rather unkindly. "These telly cameos are wonderful though."

"Yes, they're quite fun," agrees Will, "and they help establish that the 'ghosts' have been completely normalised into society."

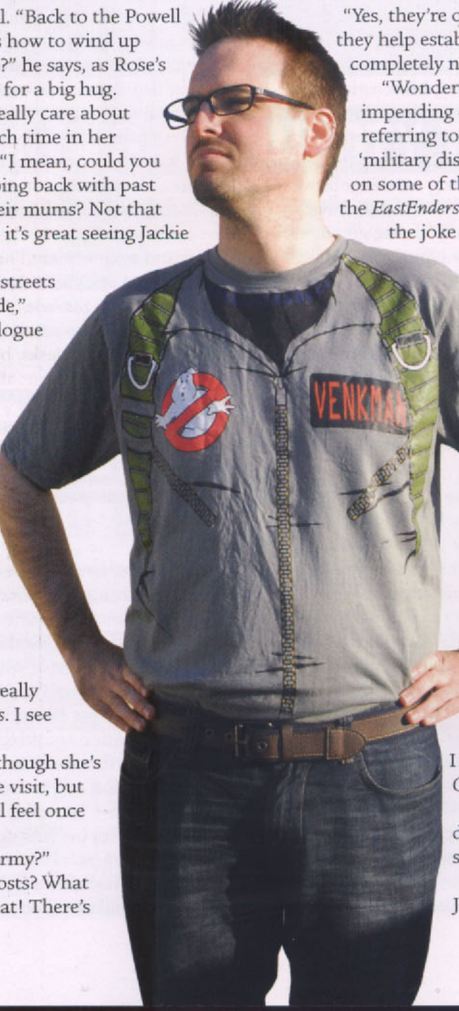
"Wonderful foreshadowing of the impending crisis by the news broadcaster referring to the a formation of ghosts as a 'military display'," says Emma. "Not keen on some of the other TV excerpts though – the *EastEnders*' bit takes me out of it a bit and the joke of Jackie misunderstanding the Doctor's question fell flat."

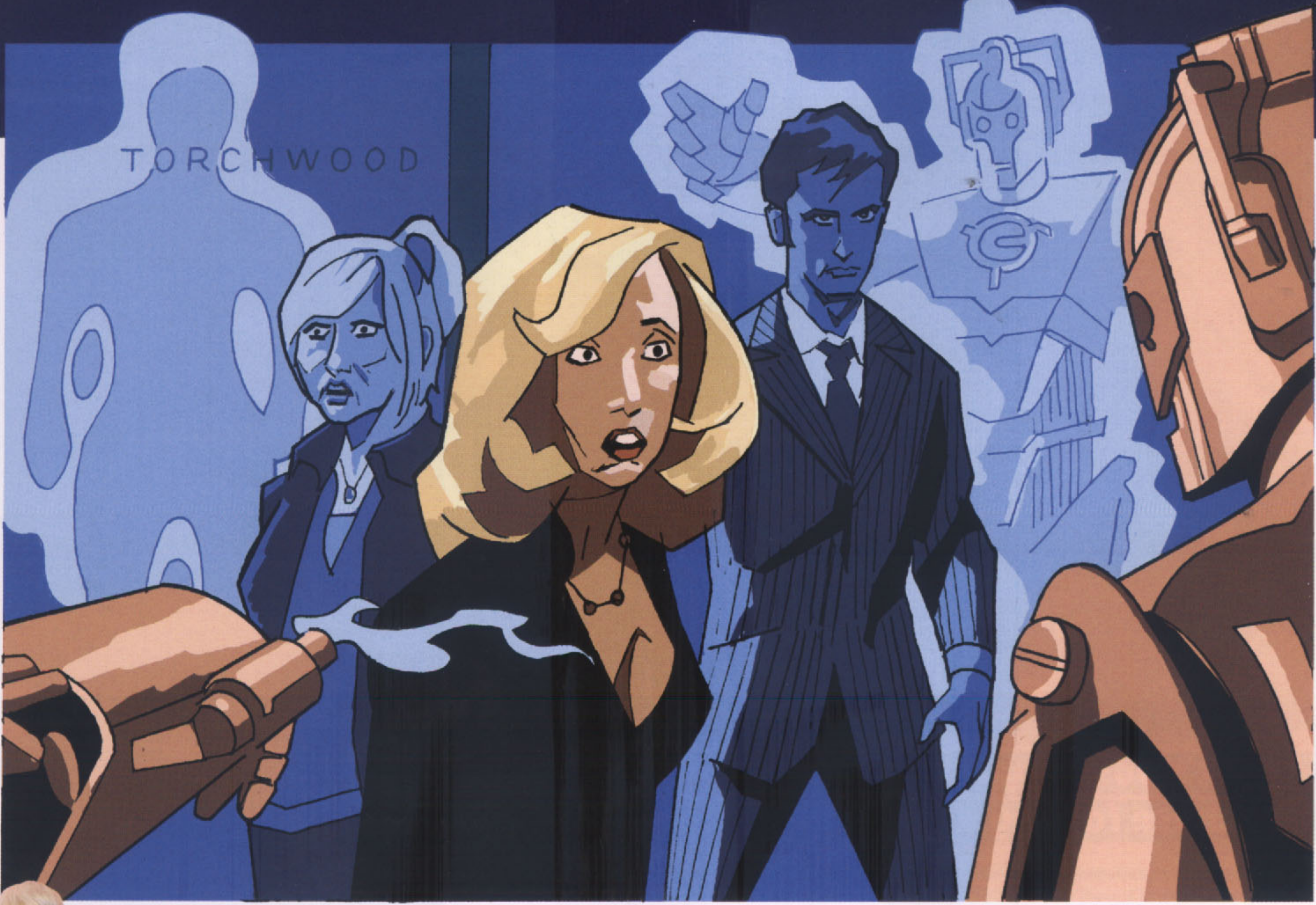
Michael tuts. "Rubbish!" he says. "That made me shriek with laughter. I'm so glad Russell's back for this. Can I say again how much better it is than last week's? And we're only 10 minutes in!"

Michael is also having fun spotting familiar faces. "It's a soapy treat this episode, and not just because of Peggy Mitchell," he says. "The Torchwood lady is Chrissie Watts, Dirty Den's wife. And I think I spotted hunky Dr Carter from *Corrie* too..."

Will screws up his face. "We don't want to know about your soapy treats, Michael," he says.

The Doctor and Rose quiz Jackie about the ghosts.





"Yvonne has a point – the Doctor can't always be relied on to save Earth." – EMMA

"Her sadness makes her very believable as someone who would want a ghost to be around," says Michael.

"Don't!" says Will, welling up. "The more I think about it, the more I want to cry. Bless her!"

No time for crying, though, as the plot advances at top speed.

"This is so effortless, broadening the story to Torchwood," says Michael. "What is in the sphere? Brilliant stuff. Oh, and that's another EastEnder. One of the ill-fated Ferreira family."

Emma is spooked by the sphere. "Raji James as Rajesh does a very good job of suggesting just how unsettling it is," she says, "though I'm not quite sure how they're able to see it if it confounds every other scientific instrument?"

"It's TV's Freema Agyeman!" says Will, recognising the actress playing Adeola. "Off of... erm... *Law & Order UK*, of course. And I love the idea of people in a stereotypical *Inferno*-style technology lab being bored and sending each other instant messages," he adds.

"Who'd get bored controlling ghosts?" wonders Emma. "Some people don't know they're born."

Another guest star is going down very well with the Team. "Tracy-Ann Oberman is great!" says Emma. "Yvonne's my idea of a good boss; a balance of humour and order, she's clearly not someone to be trifled with." Hmm. You might not be saying that by the end of the episode, Emma.

"Love the slow build of this scene in the plastic sheeting," says Michael, as Adeola and Gareth sneak off for a snog. "Starts playful, then gets spookier and spookier. A very traditional *Doctor Who* scene."

Emma is starting to realise that our lovebirds may not have a happy-ever-after ending. "Adeola breaks my heart when she mentions that she'll be seeing Gareth later," she sniffs. "Oh no you won't!"

Yes, there's something nasty lurking in the sheeting. "A Cyberman! Anyone else feels that this would be an ideal cliffhanger?" wonders Chris.

Things are really hotting up, but it doesn't take much to cool the team right back down again.

"Oh," says a disappointed Michael. "Right after that brilliant scene, The Doctor and Rose are being really irritating again. Stop it! *Ghostbusters* indeed."

He's not the only one who isn't impressed.

"That little routine is possibly the most cringe-inducing thing I've ever seen the Doctor do," says Will. "But just about made up for by his contrast with Jackie. 'I think it's horrific' completely punctures her optimism."

Michael can see both sides. "She's got a lovely point, but the Doctor has to stand against it, and now we know that the Cybermen are involved, we're on his side," he says.

The happy staff at Torchwood.

Adeola and Gareth have by now made it back to their desks, but there's something different about them. "Oh! They now have two earpod things. Cyber control!" gasps Michael.

"This scene with Jackie and Rose in the TARDIS is great," says Michael. "We've never had this take on a companion's life before. You can see that Rose is shaken by what her mum is saying. Jackie has a very reasonable point about what would happen to a companion who spends forever with the Doctor."

Chris doesn't agree. "Jackie's lecturing Rose on being 'not human', but her daughter's happy, so what's with the telling-off? Be pleased for her, Jackie!" he says.

"Good pace changes between the Torchwood control room, the Doctor's frantic thingamabob building, and Jackie's with Rose," notes Emma. "The atmosphere is electric, bristling with energy."

The Doctor soon tracks down the source of the ghosts, and sets off in the TARDIS to investigate – with an extra passenger. "Jackie the companion! Yes! Go to Mars! Have some Jackie japes!" chuckles Will.

Yvonne, who by now is expecting the Doctor's arrival, lays on a special welcome. "So Torchwood has soldiers too? Are they basically like UNIT?" wonders Michael.

"Yvonne is very jolly. Torchwood must be a fun place to work," says Will, with just a hint of sarcasm.

"She's clapping the Doctor," says Michael, who is clapping her clapping the Doctor. "This is barmy, but brilliant. Not what I expected at all. Great performance by Tracy-Ann. Edgy."

Will nods. "She has a very nice mix of attitudes – into people skills and a happy office but also quietly plotting the destruction of aliens and the resurrection of the British Empire," he says.

"Having Jackie stepping into Rose's place is a brilliant idea, especially when it turns out not to be just for cheap gags, but to manoeuvre Rose into position," says Emma.

Michael is hooting with laughter at the Doctor's description of Jackie. "Reminds me a bit of the scene with the Doctor and Tegan in *Frontios*, where he tries to convince the Gravis that she's an android," he says.

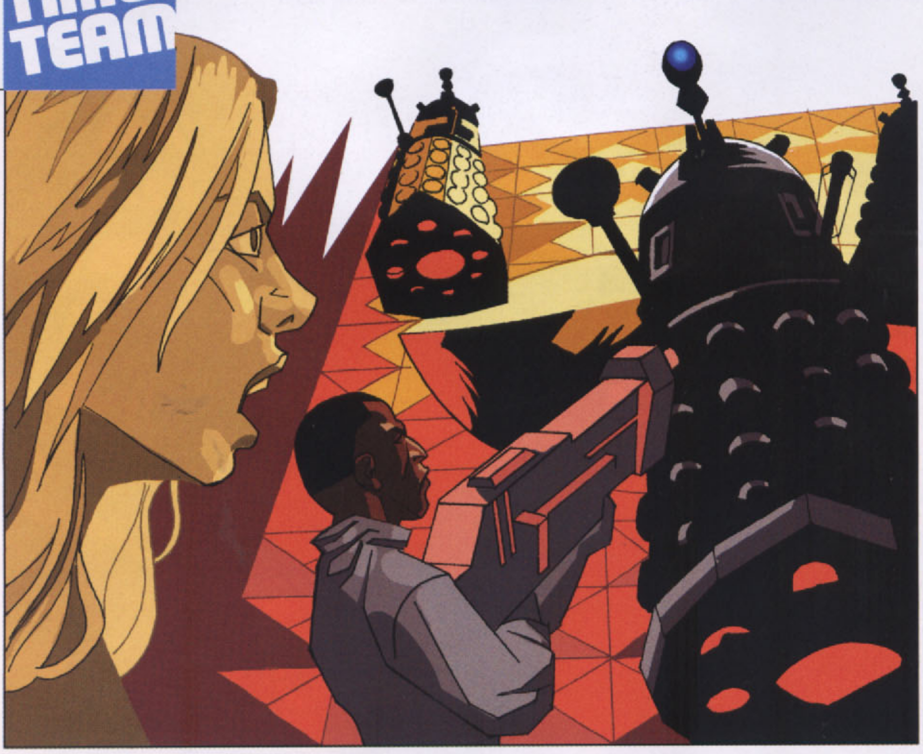
"The Doctor's outrage at Torchwood having advanced technology feels a little unfounded to me," says Emma. "I think Yvonne's got a point, he can't always be relied on to save the Earth."

Back in the lever room, Adeola has turned her flirty instant messaging attentions to another colleague, Matt. "Poor Matt. He's not going to see what he thinks he's going to see," says Will.

The Doctor is wondering why he's never heard of Torchwood before. "I'm glad he's mentioned this," says Michael. "Did he change history when he met Queen Victoria?" Will hopes not. "I hate that explanation for things," he moans. "Continuity inconsistent? Oh, the Doctor changes history every time he lands anywhere. Except when he doesn't. Very unsatisfying."

Yvonne takes the Doctor and Jackie to see the mysterious sphere. "Jackie is stepping up to the companion role brilliantly," says Michael. "Asking all the right questions."

Chris is shifting in his chair. "The idea of the Void makes me feel really uncomfortable," he admits. ►



"That's possibly the best cliffhanger ever! All those fanboy dreams come true!" – MICHAEL

◄ "The Doctor's description conjures up such a rich picture. An example of Russell's words and David's performance creating a perfect little moment of telly. Nice to hear the Eternals mentioned too."

Not everyone is so moved by the Doctor's words. "Yvonne successfully ignoring everything the Doctor says about the Void, other than that there's something inside the sphere. Curiosity killed the cat, Yvonne," says Emma.

Poor Matt has been taken to the plastic corridor of great unhappiness. "Oooh! Nasty Cyber-conversion," says Michael. "Though a chainsaw seems a little over-the-top for inserting ear-pods," adds Emma. "Nice to hear a man screaming in *Doctor Who*," says Will. The others look at him a bit funny. "Well, I don't mean it's *nice*. You know what I mean." He quickly tries to change the subject. "Love the fact that Torchwood built Canary Wharf just to reach the sphere. Very funny," he says.

"The Doctor's explanation of the breach with the glass is clear, beautiful and dramatic," says Will. "Yvonne does a good job of trying to shrug it off, but now she's cancelled the ghost shift – he's starting to take charge."

Emma is pleased she's taking notice at last. "Good to see she's Yvonne's not completely stupid; she understands that the Doctor's worth listening to occasionally," she says.

"Look – Matt's back, and not a Cyberman. I guess that sparking saw wasn't actually cutting his head open then," says Will.

Rose has not been idle since Yvonne had the TARDIS carted off with her inside. She's sneaked out and availed herself of a cunning disguise – one that is very much to Chris' liking. "Rose Tyler makes lab-coats look sexy. Fact!" he says.

"Who is Rose following?" wonders Michael, as she heads down a corridor. "Has she seen someone? Or maybe she's just following the plot." Whatever she's following, she soon finds herself in the sphere room with Rajesh – and someone else.

Rose: making lab coats 'sexy'.

"Mickey!" says Emma. "That was a nice reveal. So the Cybermen have definitely come over from the parallel universe then?"

Will thinks so. "All this talk of voids and universes suggests they are the same ones we saw before."

"Mickey seems to be on top form," says Emma, "smiling away at the thought of fighting an über-nasty, while the sphere clangs away. I think I'd be more nervous at the thought of what might be in there!"

Will has noticed something unusual. "Is it me – and I know this is an odd question – but are there a number of digital zooms in this episode?" he asks. "That move into the white wall and then the following move into Rajesh and Rose and maybe even the sphere zoom afterwards felt like zooms rather than genuine camera moves." His Team-mates are none the wiser, but resolve to be alert for future examples.

Despite Yvonne's orders to stop the ghost shift, her Cyber-controlled colleagues are pressing ahead – and the Doctor has finally noticed their earpods.

"Ew! Nasty brain stuff coming out of Adeola's ear," says Michael. "That's great. And now Murray Gold has kicked in with the music. My pulse is racing. The sphere is opening!"

The Doctor and Yvonne are desperately trying to locate the remote transmitter that is locking the ghost shift, but they find something much more terrifying. "Brilliant stuff with the Cybermen tearing through the plastic there. Just like in *Earthshock*!" says Will.

"This just got really, really exciting!" says Chris. "The tension is built up superbly. This is exactly how to do a penultimate episode!"

Poor Jackie is quickly coming to the realisation that the Doctor was right – the 'ghost' wasn't her old dad after all. "Well, not unless he was tall and metallic and had a big C on his chest," says Will.

"Jackie just called them 'Zybamen'. Oh, Jackie. I love you," gushes Michael.

"That's one way to reach a cliffhanger: the Cybermen invade the Earth. Gosh," says Will, sounding slightly shell-shocked. "Oh dear oh dear, that's a lot of Cybermen!" adds Emma. "Easiest world-takeover yet!"

Michael is also on the edge of his seat. "This is a great cliffhanger build," he says. "Cybermen everywhere – in ordinary homes. Fantastic! And the sphere hasn't even opened yet!"

"Although the Doctor's surprisingly calm in the face of the conquest of the Earth," notes Emma.

"'The sphere is not ours.' Oh. More twists!" says Will. "And is that the hint of a familiar choir? I'm getting my *Doctor Who* goosebumps..."

He's not the only one – Chris is struggling to contain himself as the contents of the sphere are finally revealed. "'Oh my frack! Oh my days! What in the holy flipping hell?" he raves. "Daleks! DALEKS! Daleks *and* Cybermen!"

"That gave me chills!" says Emma. "A Dalek voice will never fail to raise the hairs on my neck. I can't wait to see how they'll get out of this one!" she adds.

"That is possibly the best cliffhanger *ever*," says Michael, boldly. "I'm laughing and thrilled at the sheer audacity of it. Fantastic. All those fanboy dreams come true!"

"It turns out that sci-fi lever goes up to eleven," says Will.

"Bring on *Doomsday*!" demands Chris. "I cannot flipping wait!"

Michael rolls his eyes at the Next Time trailer. "Oh. Jake is back," he says, crossly. "Perhaps he'll be deleted *and* exterminated. I live in hope." DWM

AND YOU SAID...

BLAINE COUGHLAN SAYS, VIA EMAIL

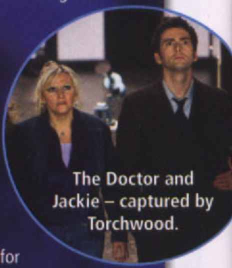
It's hilariously prosaic that, after travelling to the far corners of the universe, Rose – like a teenager coming home from university – has brought home a great load of washing for her mum.

ADAM PARKIN SAYS, VIA EMAIL

What were the Cybermen doing *before* they all joined up to become platoons? Just wandering around in circles?!

JOHN WELLS SAYS, VIA EMAIL

This still remains one of my all-time favourite episodes. Absolutely excellent from beginning to end with Torchwood, Cybermen, the surprise return of Mickey and one of the best *ever* cliffhangers, which had me jumping around with excitement for long after!



The Doctor and Jackie – captured by Torchwood.

CHRIS BRYANT SAYS, VIA EMAIL

This episode has never really worked for me. The idea of ghosts everywhere, floating into Jackie's kitchen, being assimilated into society and appearing on *EastEnders* works rather nicely, right up until the point where they turn out to be Cybermen.

DES LANGFORD SAYS, VIA EMAIL

It started off as a creepy Cyberman story, but then the Daleks arrived for every fanboy's dream! The genius of Russell T Davies was to intersperse this amazing action with interludes of real human emotion between Jackie and Rose and the Doctor to create one of the greatest ever all round dramas.

In Issue 453, *The Time Team* will be watching *Doomsday*, and then in Issue 454 they'll be taking a sideways step to watch the very first episode of spin-off show *Torchwood*, *Everything Changes*, and selected highlights of the first season. Email your comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 12.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,515

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 230

ONE OR MORE REGULARS INCARCERATED.... 272

The DWM Season Survey 2012

As this issue of **DWM** is published, the 2012 series of *Doctor Who* is almost at an end. But we want you to be filling in your forms the very second that the end credits start to roll on *The Angels Take Manhattan*. So we've got in nice and early, and printed the 2012 *Season Survey* form here.

As ever, please fill in each category as instructed, and feel free to add additional comments on a separate piece of paper. The best will be printed alongside the results. You don't need to feel obliged to fill in every category if you don't want to – just concentrate on the sections that you have an opinion on. Photocopies are acceptable, as are scans of the form attached to an email – simply attach the scan to your email and send it to *dwm@panini.co.uk* with '**DWM** Season Survey 2012' as the subject line.

Otherwise send your form by post to the address listed at the end of the form. A random **FIVE** voters will receive a year's free subcscription to **DWM**!

Right, get your pens at the ready...

MERCY
GRAND
HOTEL

Favourite Story

Give a mark out of 10 to each of the following stories from the latest series of *Doctor Who*, with 10 meaning 'Amazing!' and 1 meaning 'Awful!' But, as always, please remember not to just rank the stories in order of preference, and don't just tick one box for your overall favourite. Remember, you can give the same score to as many stories as you wish.

☐ **Asylum of the Daleks**
☐ **Dinosaurs on a Spaceship**
☐ **A Town Called Mercy**
☐ **The Power of Three**
☐ **The Angels Take Manhattan**

Best Writer

Nominate your favourite writer from this year's episodes. Choose from **Steven Moffat** (*Asylum of the Daleks* and *The Angels Take Manhattan*); **Chris Chibnall** (*Dinosaurs on a Spaceship* and *The Power of Three*); **Toby Whithouse** (*A Town Called Mercy*)

▶

Best Director

Nominate your favourite director from this year's episodes. Choose from **Nick Hurran** (*Asylum of the Daleks* and *The Angels Take Manhattan*); **Saul Metzstein** (*Dinosaurs on a Spaceship* and *A Town Called Mercy*); **Douglas Mackinnon** (*The Power of Three*)

▶

Best Male Guest Star

Nominate your favourite three guest performances by a male actor. Possible nominations include **Nicholas Briggs** (voice of the Daleks), **Mark Williams** (Brian Williams), **David Bradley** (Solomon), **Rupert Graves** (Riddell), **Adrian Scarborough** (Kahler Jex), **Andrew Brooke** (the Gunslinger), **Ben Browder** (Isaac), **Steven Berkoff** (Shakri), **Mike McShane** (Grayle) and **Rob David** (Sam Garner).

1
2
3

Best Female Guest Star

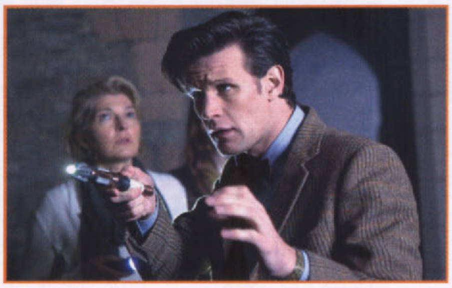
Please nominate your favourite three guest performances by a female actor. Possible nominations include **Jenna-Louise Coleman** (Oswin), **Riann Steele** (Queen Nefertiti), **Jemma Redgrave** (Kate Stewart) and **Alex Kingston** (River Song).

1
2
3

Favourite Monster/Villain

Nominate your three favourite monsters from the 2012 series, in order of preference. Choose from **The Daleks**, **Dinosaurs**, **Solomon**, **Kahler Jex**, **The Gunslinger**, **The Cubes**, **Shakri**, **The Weeping Angels**.

1
2
3



Favourite Special Effect

What were your three favourite special effects sequences from the 2012 series? The Dalek Parliament? The dinosaurs? The Gunslinger's, er... weapon? Or something else...?

1
2
3

Favourite Scene

Nominate your three favourite individual scenes from the 2012 series.

1
2
3

Favourite line of dialogue

What were your favourite lines of dialogue (or dialogue exhange) from the 2012 series? Nominate up to three.

1
2
3

Favourite Musical Score

As ever, Murray Gold was the series' music composer, but which of the five stories featured your favourite score?

▶

Favourite Costumes

Which of the five stories do you think featured the best costume designs?

▶

Favourite Make-Up

Which of the five stories do you think featured the best make-up (either using prosthetics or regular make-up)?

▶

The 50th anniversary...

And finally, looking ahead to next year's 50th aniversary of *Doctor Who*, what would you most like to see? (This question doesn't necessarily refer to things you want to see happen in the TV show itself.) You can choose up to five things.

1
2
3
4
5

YOUR DETAILS

Name: ....
Address:...
....
....

Age: .... I've been a **DWM** reader since (state year): .....

Send your completed forms to **DWM Season Survey 2012, Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. The closing date for all forms is 31 December 2012.

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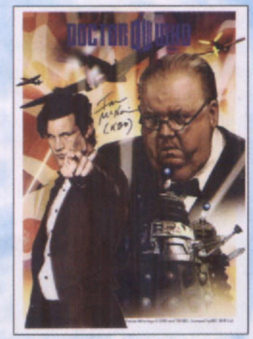

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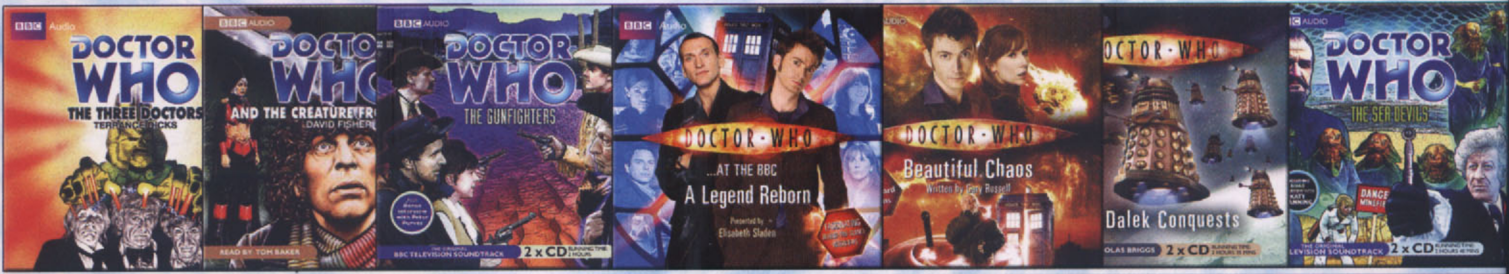
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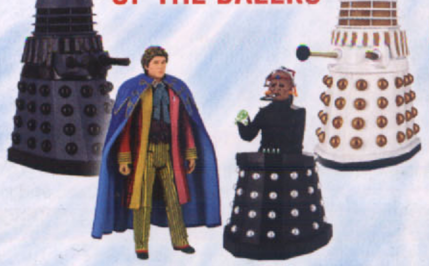

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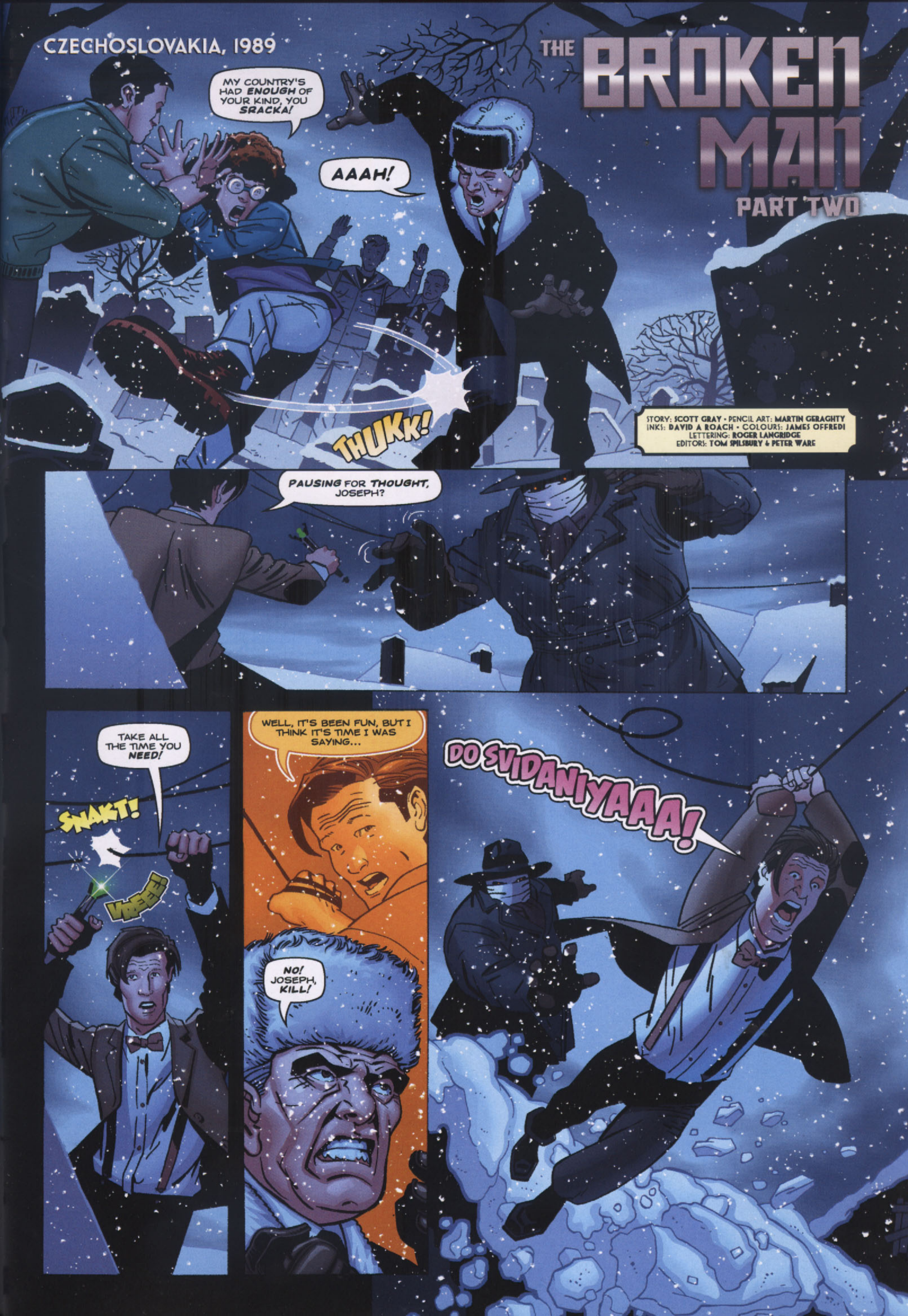
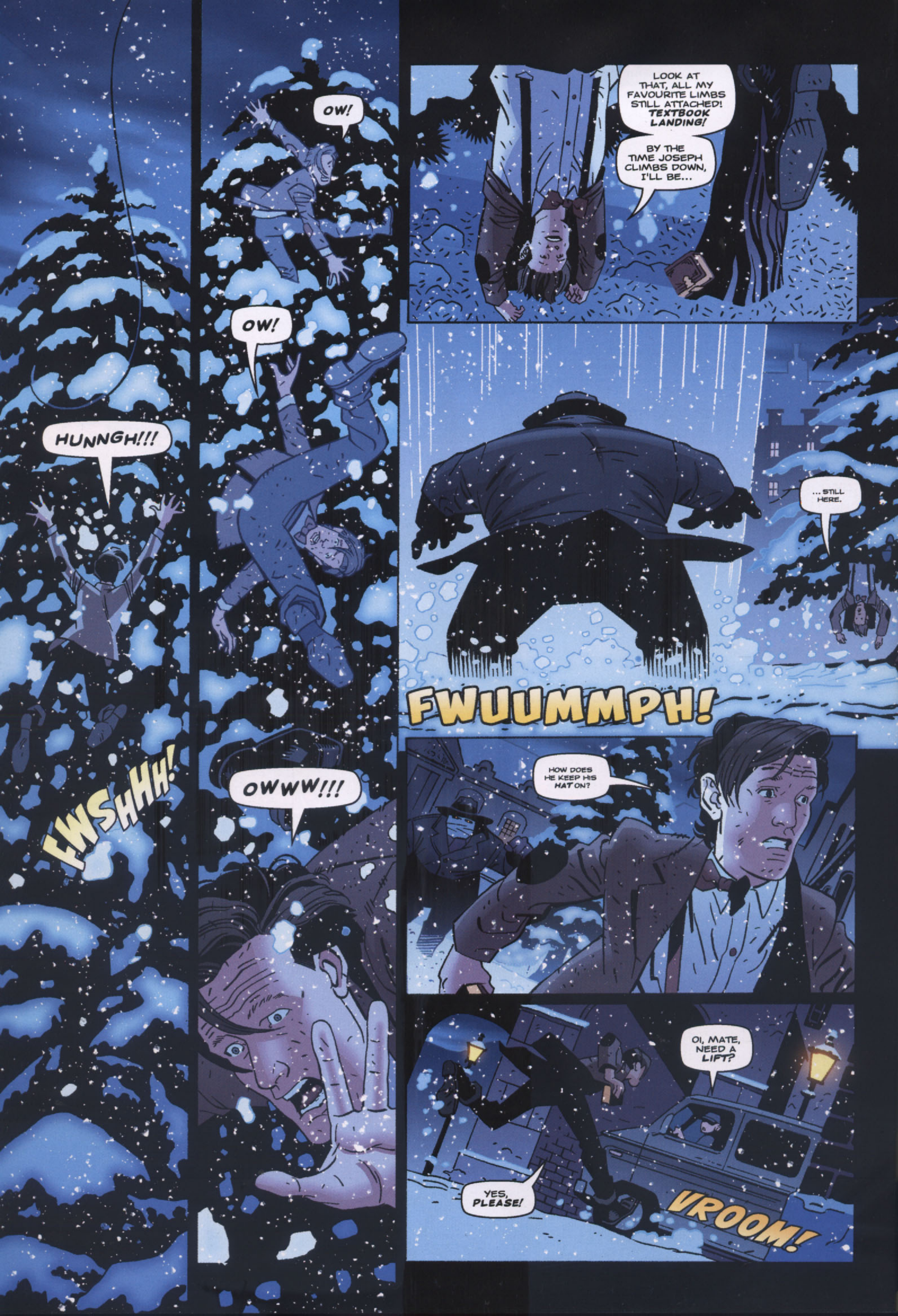
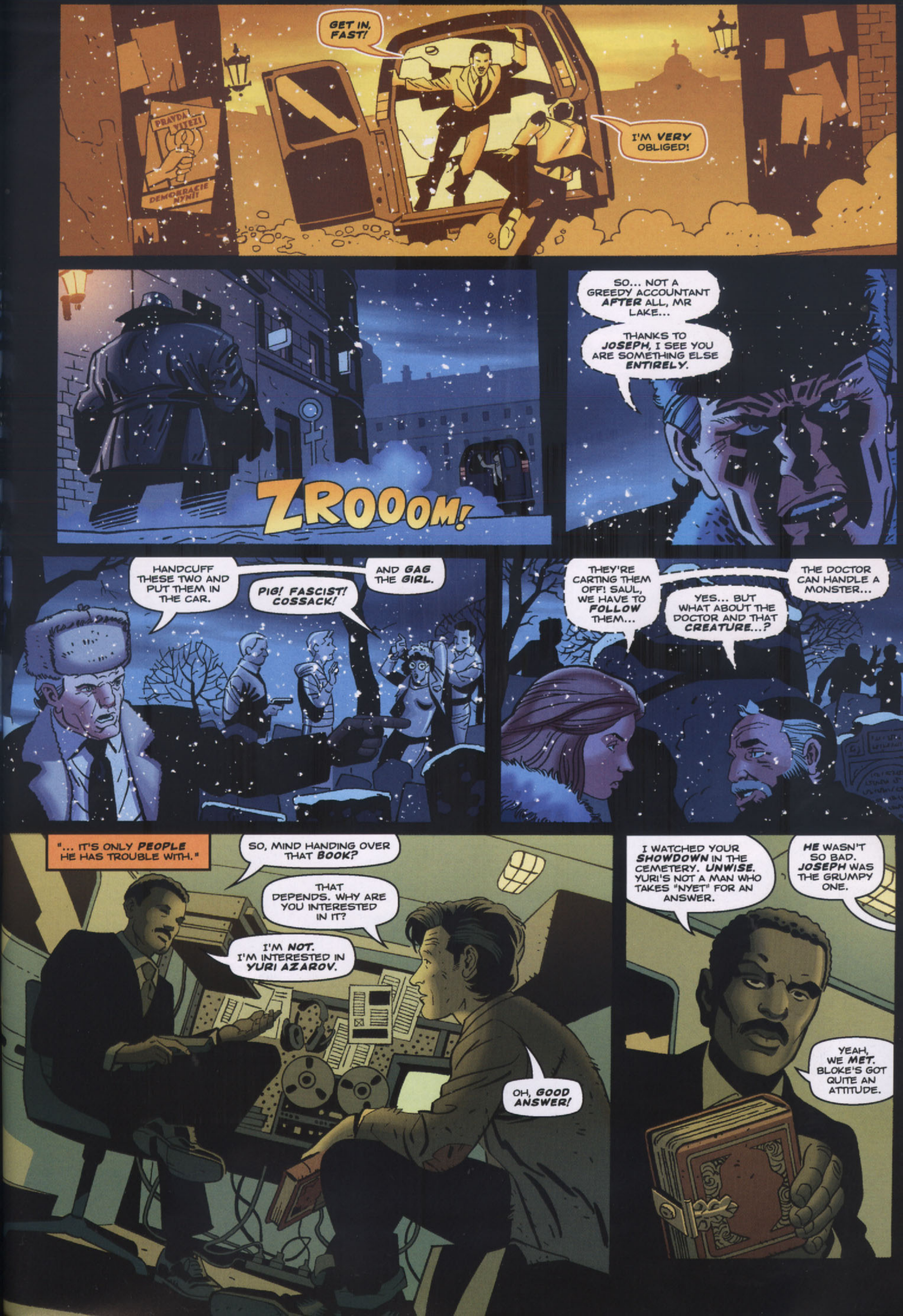
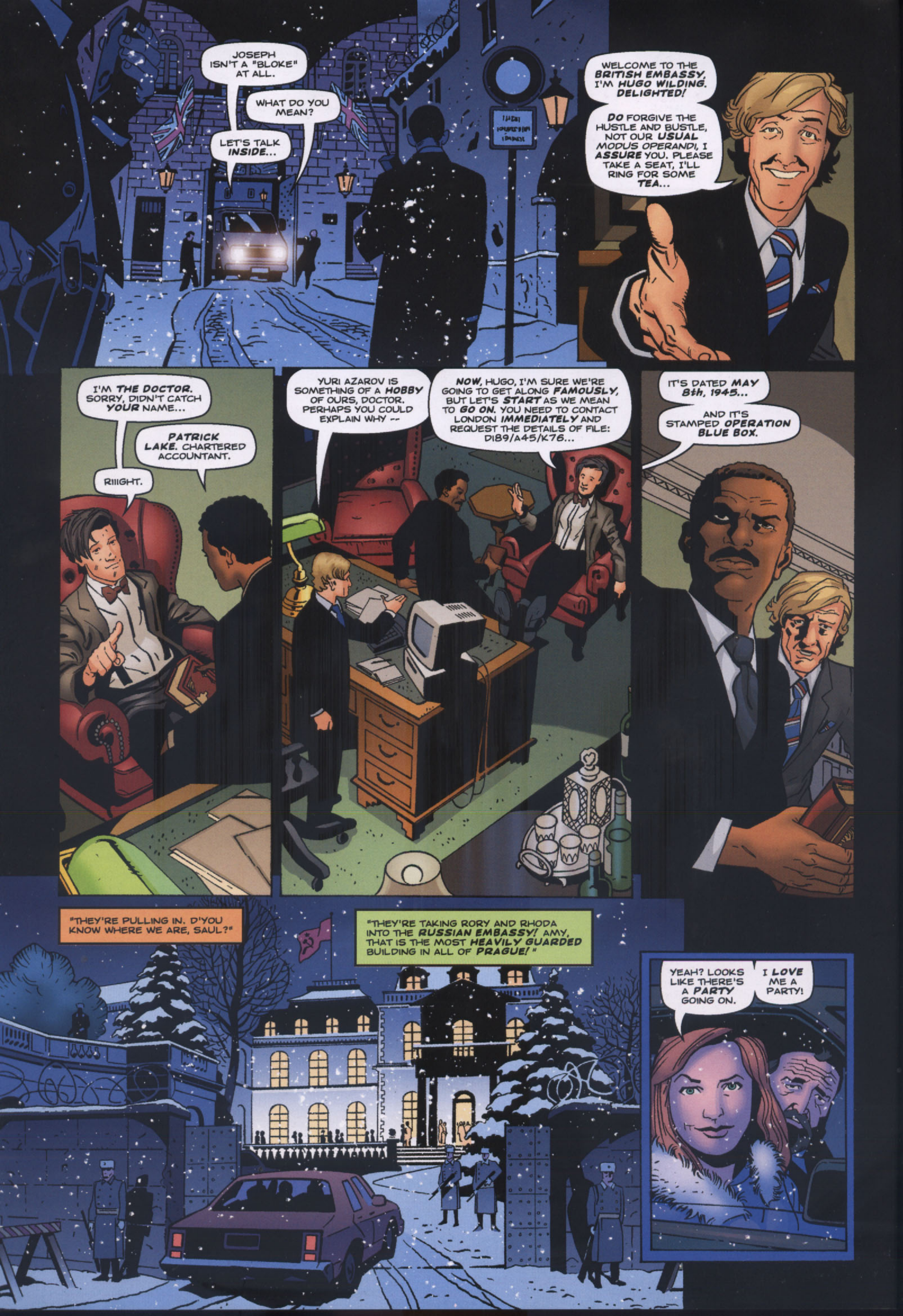
THE BROKEN MAN
PART TWO

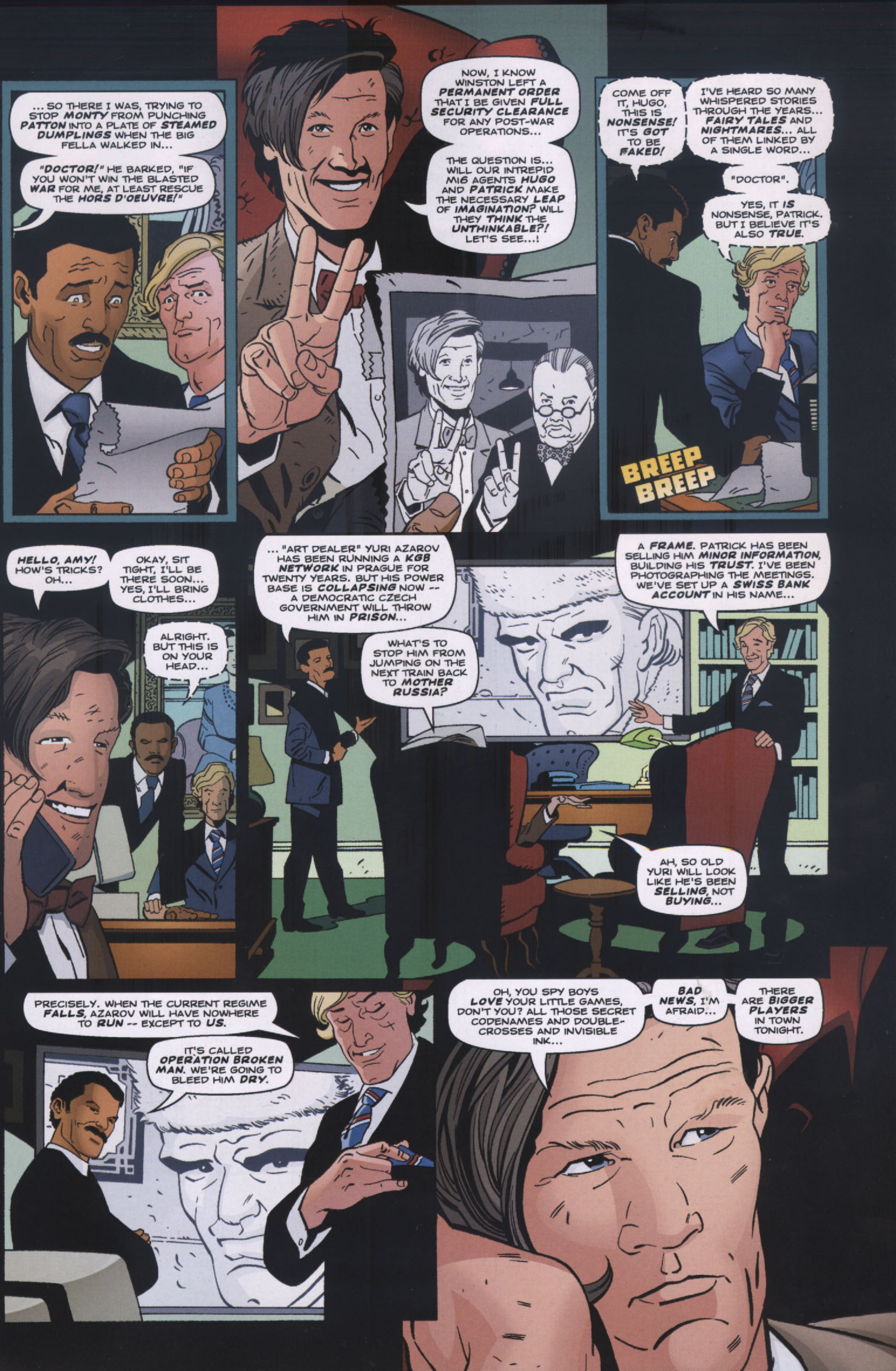

CZECHOSLOVAKIA, 1989
MY COUNTRY'S HAD ENOUGH OF YOUR KIND, YOU SRACKA!
AAAH!
THUKK!
PAUSING FOR THOUGHT, JOSEPH?
TAKE ALL THE TIME YOU NEED!
SNAKT!
VREEE!
WELL, IT'S BEEN FUN, BUT I THINK IT'S TIME I WAS SAYING...
NO! JOSEPH, KILL!
DO SVIDANIYAAAA!

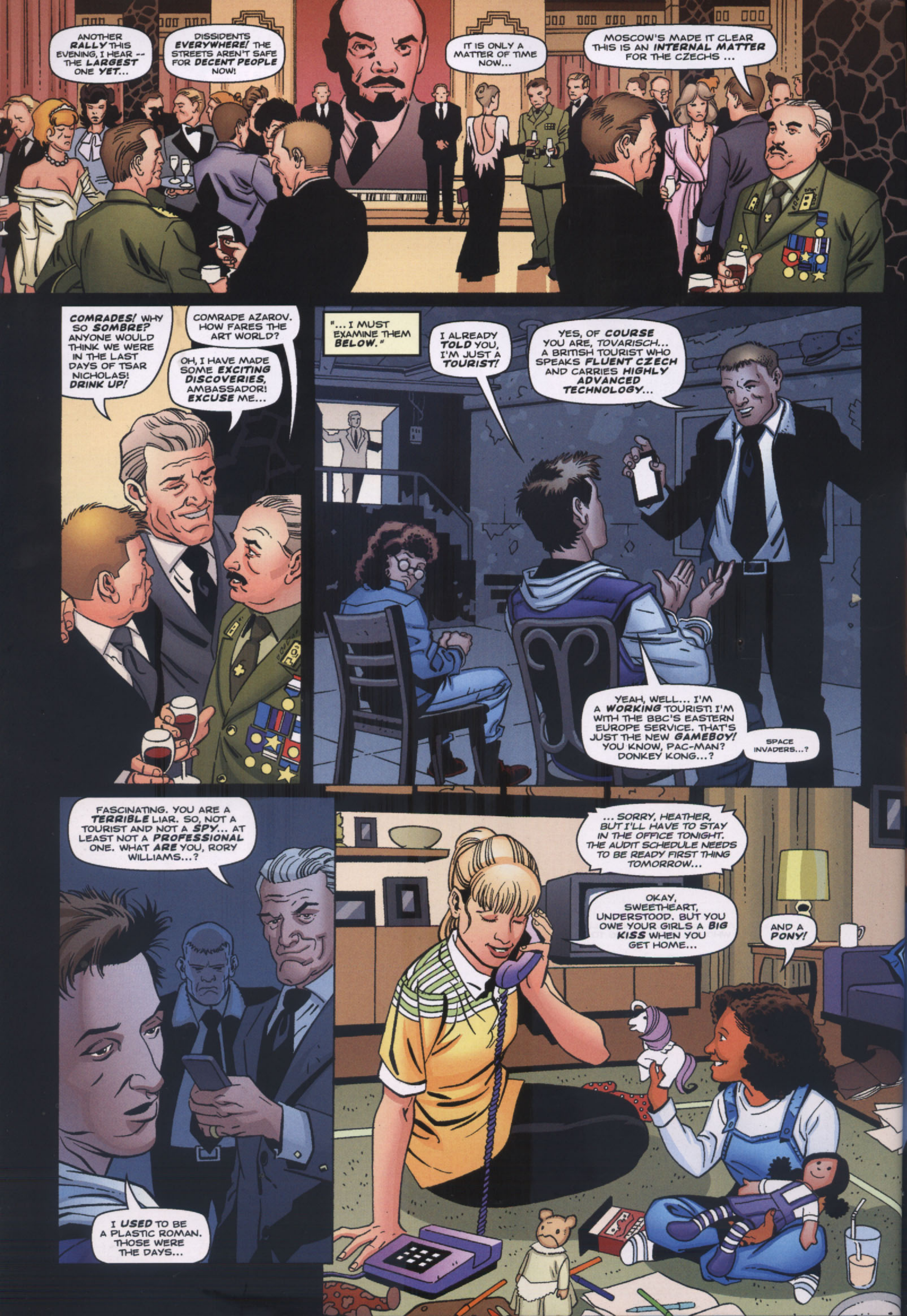
STORY: **SCOTT GRAY** • PENCIL ART: **MARTIN GERAGHTY**
INKS: **DAVID A ROACH** • COLOURS: **JAMES OFFREDI**
LETTERING: **ROGER LANGRIDGE**
EDITORS: **TOM SPILSBURY & PETER WARE**

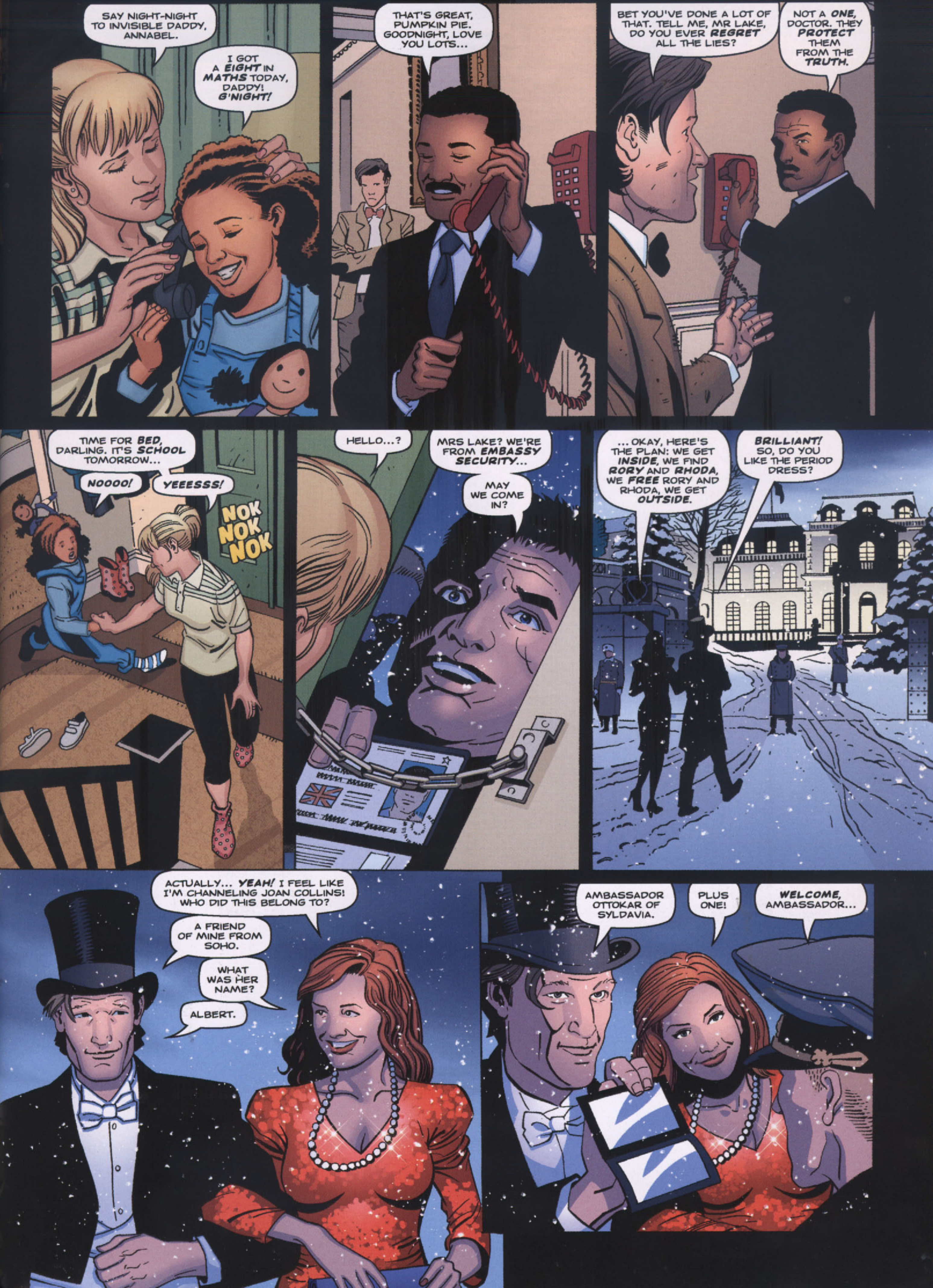

HUNNGH!!!
FWSHHH!
OW!
OW!
OWWW!!!
LOOK AT THAT, ALL MY FAVOURITE LIMBS STILL ATTACHED! TEXTBOOK LANDING!
BY THE TIME JOSEPH CLIMBS DOWN, I'LL BE...
FWUUMMPH!
...STILL HERE.
HOW DOES HE KEEP HIS HAT ON?
OI, MATE, NEED A LIFT?
YES, PLEASE!
VROOM!

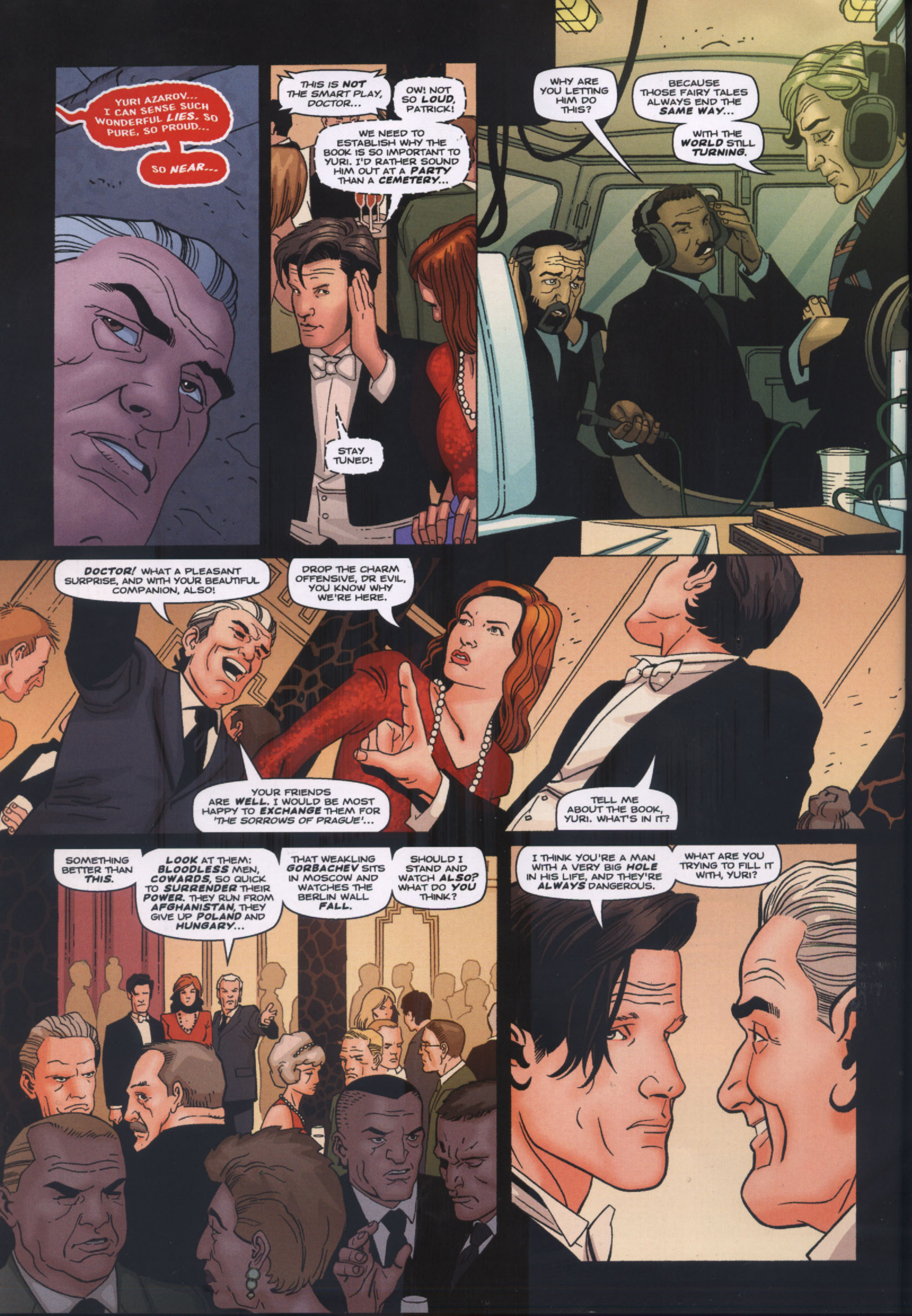

GET IN, FAST!
I'M VERY OBLIGED!
PRAVDA VITEZI
DEMOKRACIE NYNI!
ZROOOOM!
SO... NOT A GREEDY ACCOUNTANT AFTER ALL, MR LAKE...
THANKS TO JOSEPH, I SEE YOU ARE SOMETHING ELSE ENTIRELY.
HANDCUFF THESE TWO AND PUT THEM IN THE CAR.
AND GAG THE GIRL.
PIG! FASCIST! COSSACK!
THEY'RE CARTING THEM OFF! SAUL, WE HAVE TO FOLLOW THEM...
YES... BUT WHAT ABOUT THE DOCTOR AND THAT CREATURE...?
THE DOCTOR CAN HANDLE A MONSTER...
"... IT'S ONLY PEOPLE HE HAS TROUBLE WITH."
SO, MIND HANDING OVER THAT BOOK?
THAT DEPENDS. WHY ARE YOU INTERESTED IN IT?
I'M NOT. I'M INTERESTED IN YURI AZAROV.
OH, GOOD ANSWER!
I WATCHED YOUR SHOWDOWN IN THE CEMETERY. UNWISE. YURI'S NOT A MAN WHO TAKES "NYET" FOR AN ANSWER.
HE WASN'T SO BAD. JOSEPH WAS THE GRUMPY ONE.
YEAH, WE MET. BLOKE'S GOT QUITE AN ATTITUDE.

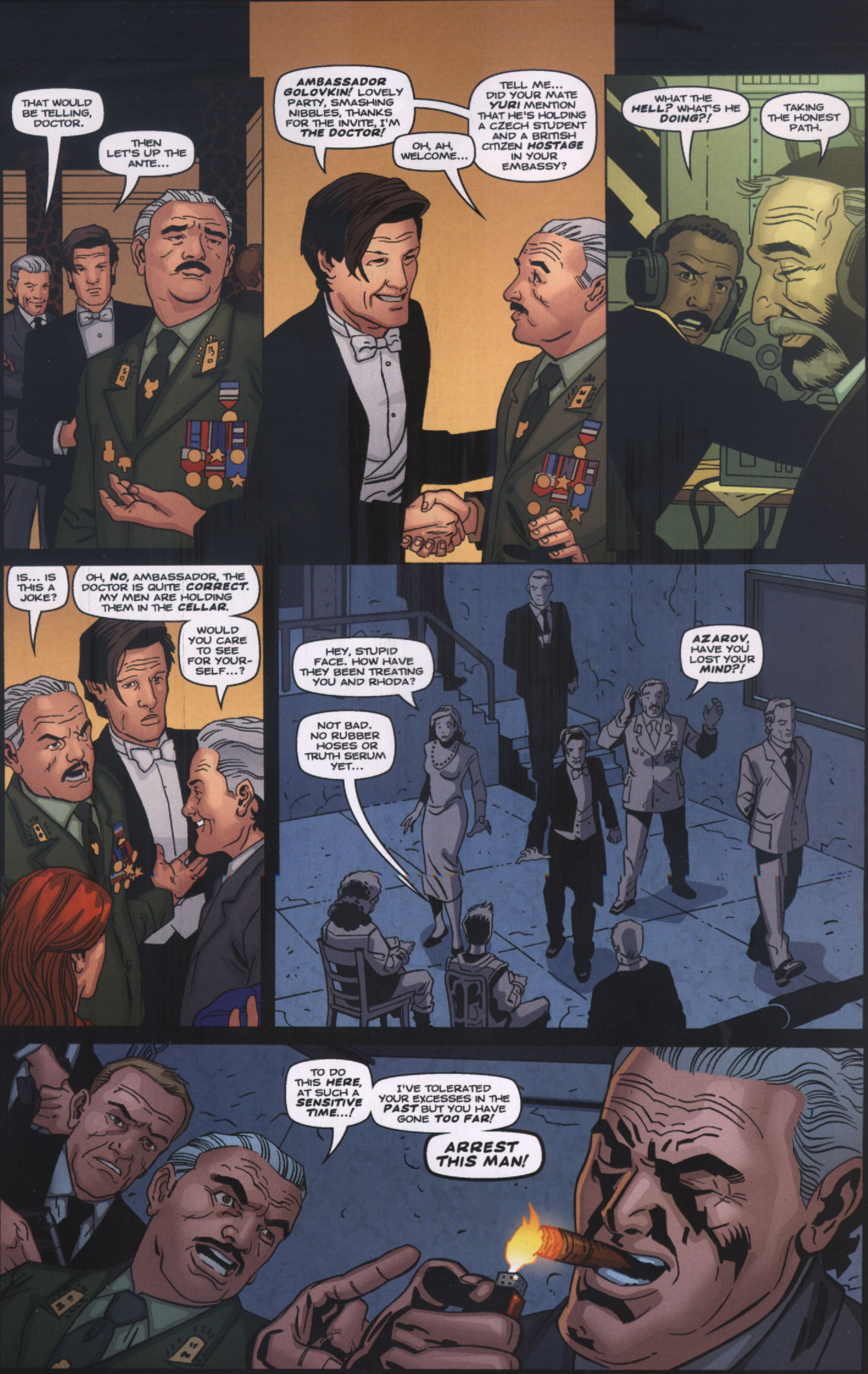

JOSEPH ISN'T A "BLOKE" AT ALL.
WHAT DO YOU MEAN?
LET'S TALK INSIDE...
WELCOME TO THE BRITISH EMBASSY, I'M HUGO WILDING. DELIGHTED!
DO FORGIVE THE HUSTLE AND BUSTLE, NOT OUR USUAL MODUS OPERANDI, I ASSURE YOU. PLEASE TAKE A SEAT, I'LL RING FOR SOME TEA...
I'M THE DOCTOR. SORRY, DIDN'T CATCH YOUR NAME...
PATRICK LAKE. CHARTERED ACCOUNTANT.
RIIIGHT.
YURI AZAROV IS SOMETHING OF A HOBBY OF OURS, DOCTOR. PERHAPS YOU COULD EXPLAIN WHY --
NOW, HUGO, I'M SURE WE'RE GOING TO GET ALONG FAMOUSLY, BUT LET'S START AS WE MEAN TO GO ON. YOU NEED TO CONTACT LONDON IMMEDIATELY AND REQUEST THE DETAILS OF FILE: DI89/A45/K76...
IT'S DATED MAY 8th, 1945...
AND IT'S STAMPED OPERATION BLUE BOX.
"THEY'RE PULLING IN. D'YOU KNOW WHERE WE ARE, SAUL?"
"THEY'RE TAKING RORY AND RHODA INTO THE RUSSIAN EMBASSY! AMY, THAT IS THE MOST HEAVILY GUARDED BUILDING IN ALL OF PRAGUE!"
YEAH? LOOKS LIKE THERE'S A PARTY GOING ON.
I LOVE ME A PARTY!

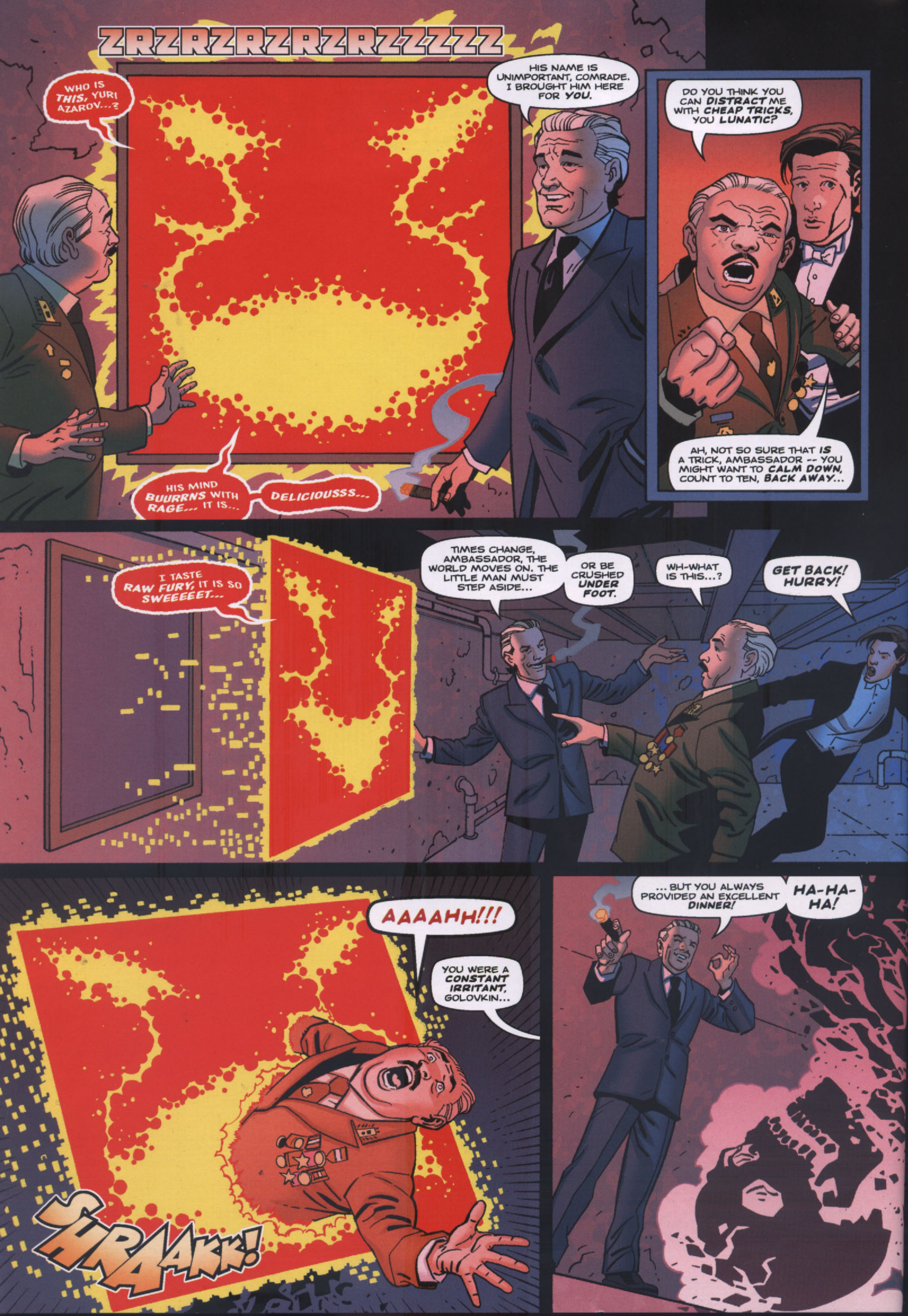

... SO THERE I WAS, TRYING TO STOP *MONTY* FROM PUNCHING *PATTON* INTO A PLATE OF *STEAMED DUMPLINGS* WHEN THE BIG FELLA WALKED IN...
"*DOCTOR!*" HE BARKED, "IF YOU WON'T WIN THE BLASTED *WAR* FOR ME, AT LEAST RESCUE THE *HORS D'OEUVRE!*"
NOW, I KNOW WINSTON LEFT A *PERMANENT ORDER* THAT I BE GIVEN *FULL SECURITY CLEARANCE* FOR ANY POST-WAR OPERATIONS...
THE QUESTION IS... WILL OUR INTREPID MI6 AGENTS *HUGO* AND *PATRICK* MAKE THE NECESSARY *LEAP* OF *IMAGINATION?* WILL THEY *THINK* THE *UNTHINKABLE?!* LET'S SEE...!
COME OFF IT, HUGO, THIS IS *NONSENSE!* IT'S *GOT* TO BE *FAKED!*
I'VE HEARD SO MANY WHISPERED STORIES THROUGH THE YEARS... *FAIRY TALES* AND *NIGHTMARES*... ALL OF THEM LINKED BY A SINGLE WORD...
"DOCTOR".
YES, IT *IS* NONSENSE, PATRICK. BUT I BELIEVE IT'S ALSO *TRUE*.
BREEP BREEP
HELLO, AMY! HOW'S TRICKS? OH...
OKAY, SIT TIGHT, I'LL BE THERE SOON... YES, I'LL BRING CLOTHES...
ALRIGHT. BUT THIS IS ON YOUR HEAD...
... "ART DEALER" YURI AZAROV HAS BEEN RUNNING A *KGB NETWORK* IN PRAGUE FOR TWENTY YEARS. BUT HIS POWER BASE IS *COLLAPSING* NOW -- A DEMOCRATIC CZECH GOVERNMENT WILL THROW HIM IN *PRISON*...
WHAT'S TO STOP HIM FROM JUMPING ON THE NEXT TRAIN BACK TO *MOTHER RUSSIA?*
A *FRAME*. PATRICK HAS BEEN SELLING HIM *MINOR INFORMATION*, BUILDING HIS *TRUST*. I'VE BEEN PHOTOGRAPHING THE MEETINGS. WE'VE SET UP A *SWISS BANK ACCOUNT* IN HIS NAME...
AH, SO OLD YURI WILL LOOK LIKE HE'S BEEN *SELLING*, NOT *BUYING*...
PRECISELY. WHEN THE CURRENT REGIME *FALLS*, AZAROV WILL HAVE NOWHERE TO *RUN* -- EXCEPT TO *US*.
IT'S CALLED *OPERATION BROKEN MAN*. WE'RE GOING TO BLEED HIM *DRY*.
OH, YOU SPY BOYS *LOVE* YOUR LITTLE GAMES, DON'T YOU? ALL THOSE SECRET CODENAMES AND DOUBLE-CROSSES AND INVISIBLE INK...
BAD NEWS, I'M AFRAID...
THERE ARE *BIGGER PLAYERS* IN TOWN TONIGHT.

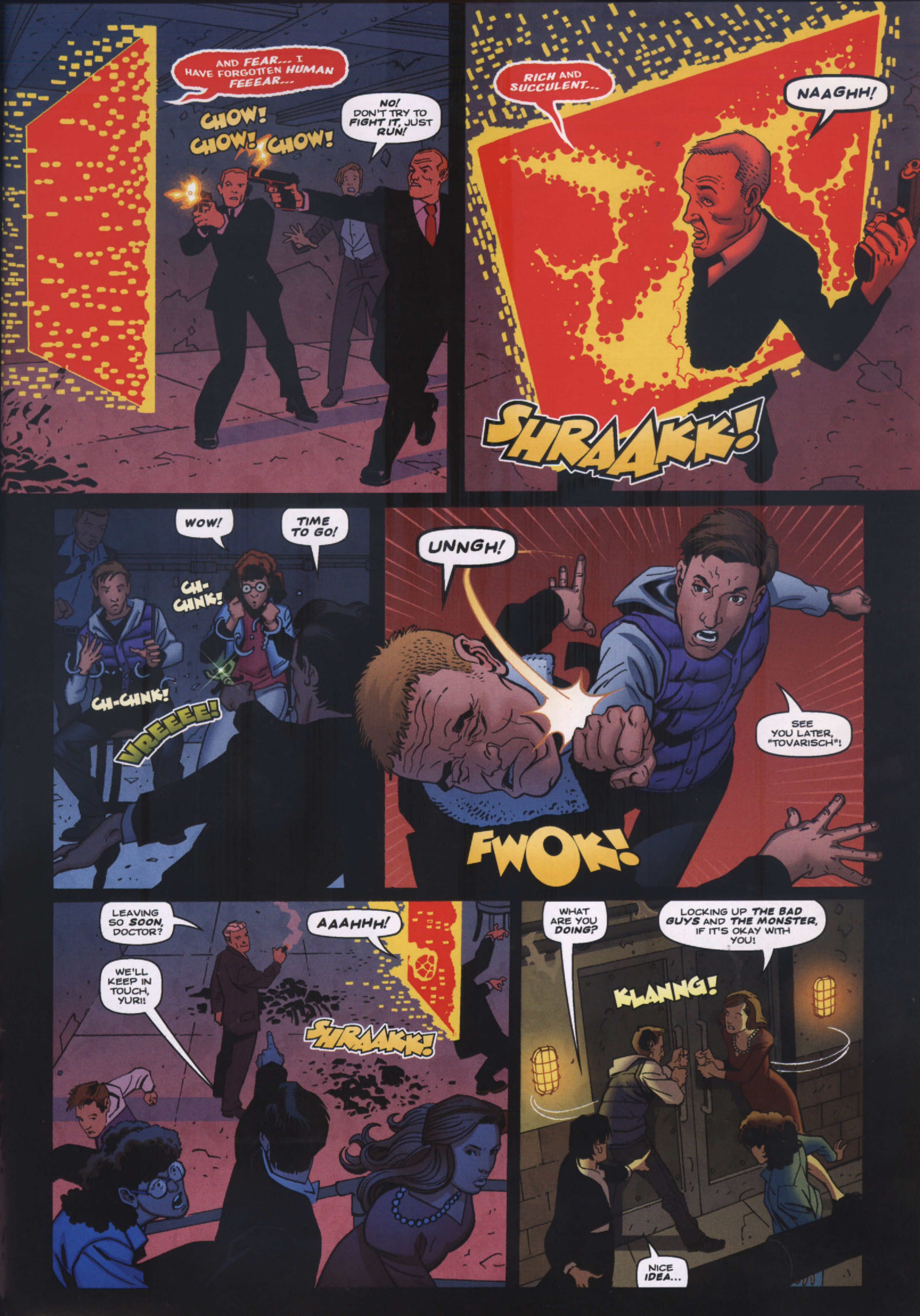

ANOTHER *RALLY* THIS EVENING, I HEAR -- THE *LARGEST* ONE *YET*...
DISSIDENTS *EVERYWHERE!* THE STREETS AREN'T SAFE FOR *DECENT PEOPLE* NOW!
IT IS ONLY A MATTER OF TIME NOW...
MOSCOW'S MADE IT CLEAR THIS IS AN *INTERNAL MATTER* FOR THE CZECHS ...
COMRADES! WHY SO *SOMBRE?* ANYONE WOULD THINK WE WERE IN THE LAST DAYS OF TSAR NICHOLAS! *DRINK UP!*
COMRADE AZAROV. HOW FARES THE ART WORLD?
OH, I HAVE MADE SOME *EXCITING DISCOVERIES,* AMBASSADOR! *EXCUSE* ME...
"... I MUST EXAMINE THEM *BELOW.*"
I ALREADY *TOLD* YOU, I'M JUST A *TOURIST!*
YES, OF *COURSE* YOU ARE, *TOVARISCH*... A BRITISH TOURIST WHO SPEAKS *FLUENT CZECH* AND CARRIES *HIGHLY ADVANCED TECHNOLOGY*...
YEAH, WELL... I'M A *WORKING* TOURIST! I'M WITH THE BBC'S EASTERN EUROPE SERVICE. THAT'S JUST THE NEW *GAMEBOY!* YOU KNOW, PAC-MAN? DONKEY KONG...?
SPACE INVADERS...?
FASCINATING. YOU ARE A *TERRIBLE* LIAR. SO, NOT A TOURIST AND NOT A *SPY*... AT LEAST NOT A *PROFESSIONAL* ONE. WHAT *ARE* YOU, RORY WILLIAMS...?
I *USED* TO BE A PLASTIC ROMAN. THOSE WERE THE DAYS...
... SORRY, HEATHER, BUT I'LL HAVE TO STAY IN THE OFFICE TONIGHT. THE AUDIT SCHEDULE NEEDS TO BE READY FIRST THING TOMORROW...
OKAY, SWEETHEART, UNDERSTOOD. BUT YOU OWE YOUR GIRLS A *BIG KISS* WHEN YOU GET HOME...
AND A *PONY!*

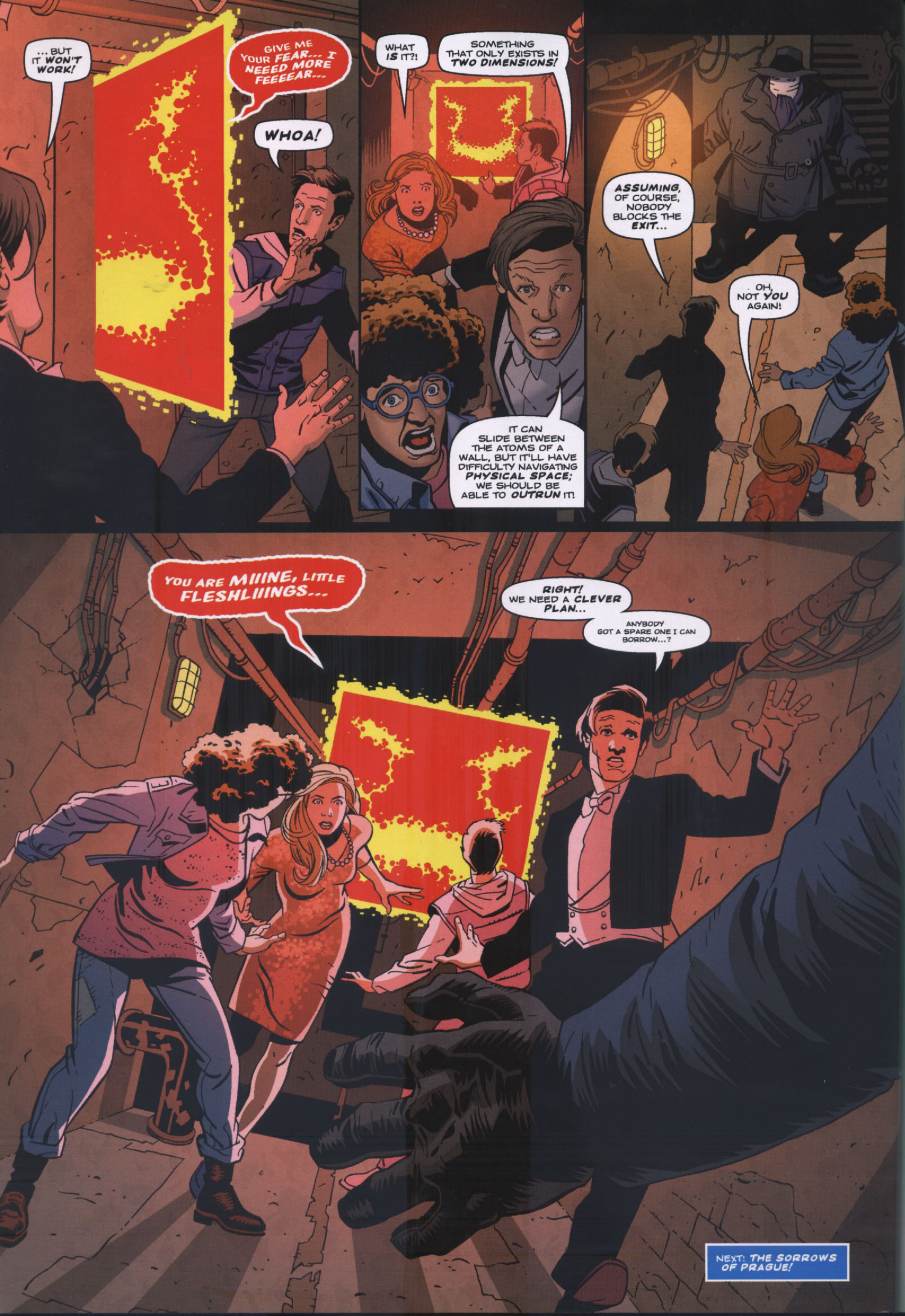

SAY NIGHT-NIGHT TO INVISIBLE DADDY, ANNABEL.
I GOT A **EIGHT** IN **MATHS** TODAY, DADDY! **G'NIGHT!**
THAT'S GREAT, PUMPKIN PIE. GOODNIGHT, LOVE YOU LOTS...
BET YOU'VE DONE A LOT OF THAT. TELL ME, MR LAKE, DO YOU EVER **REGRET** ALL THE LIES?
NOT A **ONE**, DOCTOR. THEY **PROTECT** THEM FROM THE **TRUTH**.
TIME FOR **BED**, DARLING. IT'S **SCHOOL** TOMORROW...
NOOOO!
YEEESSS!
NOK NOK NOK
HELLO...?
MRS LAKE? WE'RE FROM **EMBASSY SECURITY**...
MAY WE COME IN?
... OKAY, HERE'S THE PLAN: WE GET **INSIDE**, WE FIND **RORY** AND **RHODA**, WE **FREE** RORY AND RHODA, WE GET **OUTSIDE**.
BRILLIANT! SO, DO YOU LIKE THE PERIOD DRESS?
ACTUALLY... **YEAH!** I FEEL LIKE I'M CHANNELING JOAN COLLINS! WHO DID THIS BELONG TO?
A FRIEND OF MINE FROM SOHO.
WHAT WAS HER NAME?
ALBERT.
AMBASSADOR OTTOKAR OF SYLDAVIA.
PLUS ONE!
WELCOME, AMBASSADOR...


YURI AZAROV... I CAN SENSE SUCH WONDERFUL LIES. SO PURE, SO PROUD...
SO NEAR...
THIS IS NOT THE SMART PLAY, DOCTOR...
OW! NOT SO LOUD, PATRICK!
WE NEED TO ESTABLISH WHY THE BOOK IS SO IMPORTANT TO YURI. I'D RATHER SOUND HIM OUT AT A PARTY THAN A CEMETERY...
STAY TUNED!
WHY ARE YOU LETTING HIM DO THIS?
BECAUSE THOSE FAIRY TALES ALWAYS END THE SAME WAY...
WITH THE WORLD STILL TURNING.
DOCTOR! WHAT A PLEASANT SURPRISE, AND WITH YOUR BEAUTIFUL COMPANION, ALSO!
DROP THE CHARM OFFENSIVE, DR EVIL, YOU KNOW WHY WE'RE HERE.
YOUR FRIENDS ARE WELL. I WOULD BE MOST HAPPY TO EXCHANGE THEM FOR 'THE SORROWS OF PRAGUE'...
TELL ME ABOUT THE BOOK, YURI. WHAT'S IN IT?
SOMETHING BETTER THAN THIS.
LOOK AT THEM: BLOODLESS MEN, COWARDS, SO QUICK TO SURRENDER THEIR POWER. THEY RUN FROM AFGHANISTAN, THEY GIVE UP POLAND AND HUNGARY...
THAT WEAKLING GORBACHEV SITS IN MOSCOW AND WATCHES THE BERLIN WALL FALL.
SHOULD I STAND AND WATCH ALSO? WHAT DO YOU THINK?
I THINK YOU'RE A MAN WITH A VERY BIG HOLE IN HIS LIFE, AND THEY'RE ALWAYS DANGEROUS.
WHAT ARE YOU TRYING TO FILL IT WITH, YURI?


THAT WOULD BE TELLING, DOCTOR.
THEN LET'S UP THE ANTE...
AMBASSADOR GOLOVKIN! LOVELY PARTY, SMASHING NIBBLES, THANKS FOR THE INVITE, I'M **THE DOCTOR!**
OH, AH, WELCOME...
TELL ME... DID YOUR MATE **YURI** MENTION THAT HE'S HOLDING A CZECH STUDENT AND A BRITISH CITIZEN **HOSTAGE** IN YOUR EMBASSY?
WHAT THE **HELL?** WHAT'S HE **DOING?!**
TAKING THE HONEST PATH.
IS... IS THIS A JOKE?
OH, **NO**, AMBASSADOR, THE DOCTOR IS QUITE **CORRECT**. MY MEN ARE HOLDING THEM IN THE **CELLAR**.
WOULD YOU CARE TO SEE FOR YOURSELF...?
HEY, STUPID FACE. HOW HAVE THEY BEEN TREATING YOU AND RHODA?
NOT BAD. NO RUBBER HOSES OR TRUTH SERUM YET...
AZAROV, HAVE YOU LOST YOUR **MIND?!**
TO DO THIS **HERE**, AT SUCH A **SENSITIVE TIME**...!
I'VE TOLERATED YOUR EXCESSES IN THE **PAST** BUT YOU HAVE GONE **TOO FAR!**
ARREST THIS MAN!


ZRZRZRZRZRZZZZZ
WHO IS THIS, YURI AZAROV...?
HIS NAME IS UNIMPORTANT, COMRADE. I BROUGHT HIM HERE FOR YOU.
HIS MIND BUURRNS WITH RAGE... IT IS...
DELICIOUSSS...
DO YOU THINK YOU CAN DISTRACT ME WITH CHEAP TRICKS, YOU LUNATIC?
AH, NOT SO SURE THAT IS A TRICK, AMBASSADOR -- YOU MIGHT WANT TO CALM DOWN, COUNT TO TEN, BACK AWAY...
I TASTE RAW FURY, IT IS SO SWEEEEET...
TIMES CHANGE, AMBASSADOR, THE WORLD MOVES ON. THE LITTLE MAN MUST STEP ASIDE...
OR BE CRUSHED UNDER FOOT.
WH-WHAT IS THIS...?
GET BACK! HURRY!
AAAAHH!!!
YOU WERE A CONSTANT IRRITANT, GOLOVKIN...
SHRAAKK!
... BUT YOU ALWAYS PROVIDED AN EXCELLENT DINNER!
HA-HA-HA!


AND FEAR... I HAVE FORGOTTEN HUMAN FEEEAR...
CHOW! CHOW! CHOW!
NO! DON'T TRY TO FIGHT IT, JUST RUN!
RICH AND SUCCULENT...
NAAGHH!
SHRAAKK!
WOW!
TIME TO GO!
CH-CHNK!
CH-CHNK!
VREEEEE!
UNNGH!
SEE YOU LATER, "TOVARISCH"!
FWOK!
LEAVING SO SOON, DOCTOR?
WE'LL KEEP IN TOUCH, YURI!
AAAHHH!
SHRAAKK!
WHAT ARE YOU DOING?
LOCKING UP THE BAD GUYS AND THE MONSTER, IF IT'S OKAY WITH YOU!
KLANNG!
NICE IDEA...


...BUT IT WON'T WORK!
GIVE ME YOUR FEAR... I NEEED MORE FEEEEAR...
WHOA!
WHAT IS IT?!
SOMETHING THAT ONLY EXISTS IN TWO DIMENSIONS!
IT CAN SLIDE BETWEEN THE ATOMS OF A WALL, BUT IT'LL HAVE DIFFICULTY NAVIGATING PHYSICAL SPACE; WE SHOULD BE ABLE TO OUTRUN IT!
ASSUMING, OF COURSE, NOBODY BLOCKS THE EXIT...
OH, NOT YOU AGAIN!
YOU ARE MIIINE, LITTLE FLESHLIIINGS...
RIGHT! WE NEED A CLEVER PLAN...
ANYBODY GOT A SPARE ONE I CAN BORROW...?
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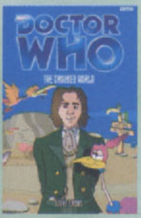

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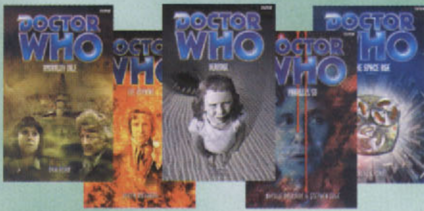

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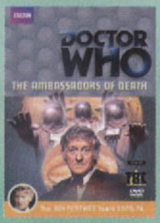

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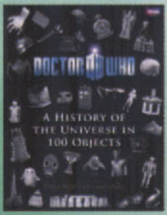

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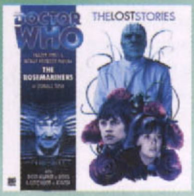

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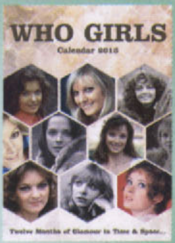

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A BATTLE OF WITS...

It's time for another *Doctor Who*-flavoured debate – but whose side will you take, Toby's or Johnny's...?

Is *Doctor Who* at its best when it concentrates on telling horror stories? Or are its science-fiction tales better?

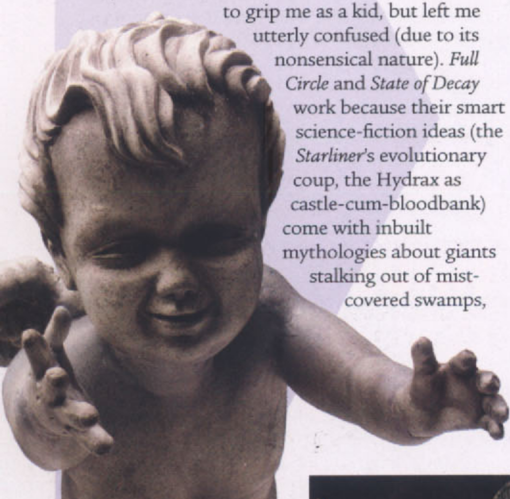
"Don't be scared..."

TOBY HADOKE SAYS:

"I used to watch it from behind the sofa."

How many people have said that to you? Because if I had a pound for every time that someone has said it to me then I'd have so much money I'd have been able to splash out on a Lamborghini every time that Amy or Rory has died. And I'd still have enough change to buy Australia. Was it science-fiction that sent those furniture-bound viewers a'scurrying? Not on your nelly: it was horror. Who is scared of science? *Doctor Who* is best when it uses science-fiction as the foundation or window dressing for a storyline, whilst using the staples of the horror genre to actually tell the tale.

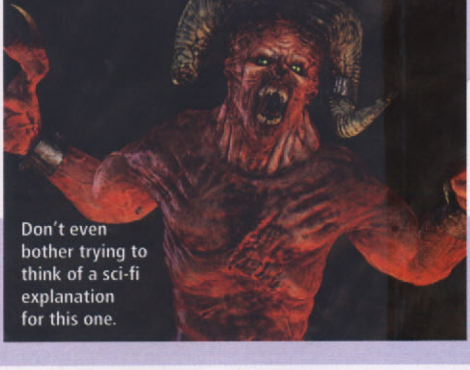
I like the rigorously scientific Season 18, but not for all the mathematics nonsense (it may well not be nonsense, of course, but it's nonsense to *me*, so it may as well be nonsense), which not only failed to grip me as a kid, but left me utterly confused (due to its nonsensical nature). *Full Circle* and *State of Decay* work because their smart science-fiction ideas (the *Starliner*'s evolutionary coup, the Hydrax as castle-cum-bloodbank) come with inbuilt mythologies about giants stalking out of mist-covered swamps, bitey spider things and yer actual vampires. They are what stuck in my six-year-old self's head – it was only later on that I applauded the clever concepts. *Blink*, too, has the fantastic science-fiction postulation that the Angels feed off 'potential energy', but no child I know gives a monkey's that Kathy Nightingale was zapped into the past, or that the Angels are quantum-locked: they coo about the scary statue people that only move when you are not looking or it's *too dark to see*. The Angels are a great sci-fi invention, but their rendering is pure horror.



Look at this horrid bunch!

Indeed, Steven Moffat's true genius is in taking things that might scare a little child – a crack in the wall, a monster under the bed, moving statues – and giving them horrific life. The time-bending and plot-resolving is great, sure, but those kids will be grabbed by the big, bold, blood-curdling things. The golden age of the Philip Hinchcliffe era generally mined gothic horror tropes to tell its stories, and there's something about fusty old Mummies, lightning scarred castles, and masked psychopathic vampires lurking underground, that is far more spine-chilling than asthmatic reptiles, galactic warlords with pointy hats, or a load of old Moroks. Even apparently sci-fi oriented tales like *Planet of Evil* add a dose of Jekyll and Hyde to keep things horrific, whilst *The Deadly Assassin* is remembered as much for the nightmarish imagery of Part Three as anything else. *Doctor Who's* greatest storyteller Robert Holmes was self-confessedly trying to "scare the little buggers" every week.

'Script editor Robert Holmes was self-confessedly trying to "scare the little buggers" every week...'



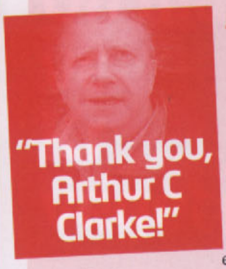
Don't even bother trying to think of a sci-fi explanation for this one.

Even with the Cybermen – brought in by *Doctor Who's* resident man of science Kit Pedler – the production team quickly realised that even when essentially telling the same story over again, they were far more effective menaces if instead of storming a base and zapping people like robots, they lurked in the shadows of the Moonbase or lured people into their Tomb – which couldn't have screamed 'Hammer Horror Mummy movie' any louder if George Pastell had actually screamed "This is like a Hammer Horror Mummy movie – you know, *like that one I was in*!"

The Impossible Planet may be set amongst the stars but it isn't memorable because of all the business with the Black Hole, but rather because Gabriel Woolf is in full-on-spooky mode, and the alien in the big pit looks and sounds like the Devil. Yes he's really a sci-fi alien, but... HE'S THE DEVIL. It doesn't matter that we're in space, the story wants to chill us to the core, not engage in soulless battles or wow us with a trippy vision of the future.

So you can keep your Etheric Beam Locators and your Megabyte Modems, and shove 'em up your Charged Vacuum Emboitments. The Doctor turns people onto science because of *who he is*, not because a guest character says something scientifically accurate about Warp Mechanics. So let's have the science be more of a silent partner in the fiction of our favourite TV programme – a show which is at its best when E=MC *scared*.

JOHNNY CANDON SAYS:



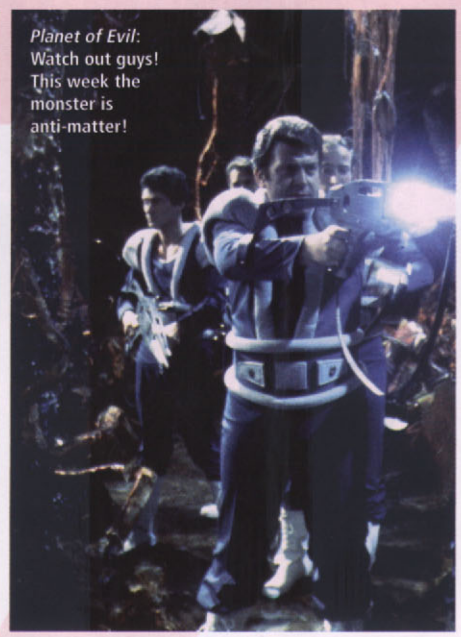
"Thank you, Arthur C Clarke!"

There's a perfectly simple explanation as to why *Doctor Who* works best when it's taking its inspiration from science-fiction – and that's because *Doctor Who* is a science-fiction series. It always has been. A pair of time-travellers who are exiles from their home planet? Hardly the stuff of Mary Shelley or Bram Stoker! Even the story voted by readers of this magazine as the show's very best – *The Caves of Androzani* – features interplanetary drug-running of a substance that slows down ageing, which is a sci-fi concept through and through. And before anyone starts bringing up Sharaz Jek as Erik from *The Phantom of the Opera*, you can't claim that *every* hideously scarred guy in a mask is a descendant of Gaston Leroux's anti-hero! Sure there's one in *The Talons of Weng-Chiang* too, but that story owes much more to Sax Rohmer's Fu-Manchu adventure stories than it does our misshapen muso. Besides, I choose to read *Phantom of the Opera* as a romance rather than horror. Just because Erik isn't conventionally good-looking, doesn't make it a horror story. Personally, I can only imagine what it's like to not be good-looking, but I shouldn't think it's *horrible?!* So! *Phantom* is out as it's a romance, and this battle is between sci-fi and horror (although there may be an interesting discussion to be had one day about *Vengeance on Varos*' influence on *50 Shades of Grey*).

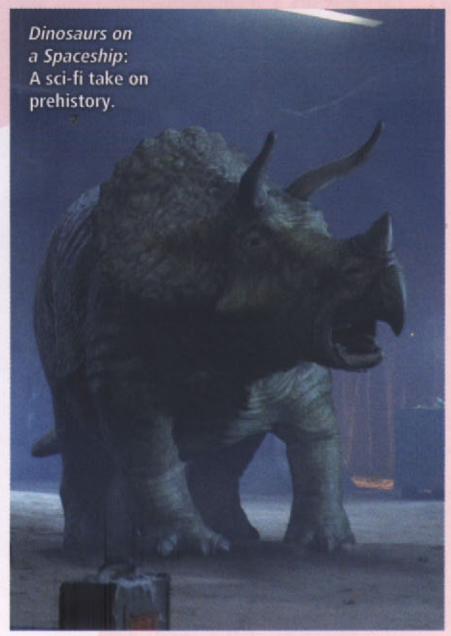
Doctor Who has always been a bit of a magpie when it comes to its stories (as the saying goes 'Good writers steal, bad writers commit fraud') and never more so than during the Hinchcliffe/Holmes years, which although rightly lauded as one of *Doctor Who*'s most successful eras, can become a bit 'tick off the Universal horror movie being given the *Who* filter this week'. Hi *Frankenstein*, take a seat next to *The Mummy*.

Toby mentions *Planet of Evil* as having a touch of *Jekyll and Hyde* about it and that is indeed true! *The Strange Case of Doctor Jekyll and Mister Hyde* is one of the most famous early science-fiction novels. That story also owes a healthy debt to *Forbidden Planet*, one of the most famous and influential science-fiction films ever made! And I'm afraid I'm taking Part Three of *The Deadly Assassin* back thanks. Two aliens plugged into a giant living computer and battling for their lives on a mindscape constructed by their imaginations? It *kind of* sounds like science-fiction, doesn't it? Or are you going to try to convince me that it's adapted from an old folk tale Hungarian shepherds used to scare each other with around the camp fire? You can't see me, Toby, but I'm sticking my tongue out at you right now.

As the Doctor says in *Night Terrors*, "Monsters are real" – and *Doctor Who* has always given a plausible (well, within its own 'Timey-Wimey' internal logic) explanation for the creatures we meet. Take its scariest and most successful invention – the Daleks. Raging mutants in personal tanks, killing anything that isn't like them! Pure science-fiction. Undeniably the main reason that sofas were scampered behind. Daleks, pure and simple. Every single one of them is terrifying. Whether it be the Emperor staring balefully from his water feature, the Special Weapons Dalek with its added firepower, or the one who couldn't quite get its soufflés right – all of them, chilling!



Planet of Evil: Watch out guys! This week the monster is anti-matter!



Dinosaurs on a Spaceship: A sci-fi take on prehistory.

'*Doctor Who* is best in a world of insane computers, living plastic and dinosaurs on spaceships...'

"Horror? I've always considered myself to be a bit of romantic, really."

Even when viewed nostalgically, the man in the street will talk fondly of 'the one where all those fish men walk out of the sea' (science-fiction) or 'the one with the giant maggots' (science-fiction). Nobody ever waxes lyrical about the one with the three vampires who say everything *reeeeeally sloooowly*, and ends with a washing-up liquid bottle crashing into a glove. *Doctor Who* has *never* done vampires well, they are just too supernatural to work within the context of the programme. Look at their almost apologetic appearance in *The Curse of Fenric*, all hissing and wibbly-fingered. They feel shoved-in and incompatible. Vampires should be left to be the magnificent creatures of horror that they are within their own genre. Whether it be Dracula, sitting like an ancient spider in his castle consumed by a lust for blood and a woman that will destroy the lives of those he encounters, or Edward Cullen in *Twilight*, climbing trees with the sulky girl he sits next to in geography. Petrifying.

But *Doctor Who* is different. *Doctor Who* exists best in a world of apple grass, insane computers, living plastic, and dinosaurs on spaceships. In a world where monsters are *real*. DWM

HAVE YOUR SAY!

So, what do you think about all this – is *Doctor Who* better when it gets all technical and science-y, or do you prefer stories that have their roots in horror and fantasy? You can make your voice heard if you register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say.

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If you want to add further thoughts on the matter, why not write to *Galaxy Forum*? (See the details on page 12.) Email us at *dwm@panini.co.uk*, or send us a message via Facebook or Twitter. In **DWM** 450 we asked you which *Doctor Who* serials and a luxury you'd take with you to a desert island. Both Toby and Johnny suggested a list, but sadly for Johnny, most of you decided you'd rather be shipwrecked with Toby. Better luck next time, Johnny!

TOBY HAS EXCELLENT TASTE	82%
JOHNNY IS THE ONE FOR ME	18%

THE FACT OF FICTION

THE SEEDS OF DOOM

The Doctor and Sarah Jane get in a tangle with some obscene vegetable matter, in this highly-regarded adventure...

Feature by ALAN BARNES

Those who watched *The Seeds of Doom* go out the first time round risked becoming as corrupted as Krynoid victims Winlett and Keeler, according to one particular commentator: Christian proselytiser Mary Whitehouse – who, on 5 April 1976, presented a paper entitled *Promoting Violence* to a Professional Conference of the Royal College of Nursing at Harrogate. The Conference took as its subject 'The Violent Society', and Whitehouse saw *The Seeds of Doom* as foisting unsuitable imagery and ideas on its juvenile audience: 'Strangulation – by hand, by claw, by obscene vegetable matter – is the latest gimmick, sufficiently close up so that they get the point. And just for a little variety: show the children how to make a Molotov cocktail. I would not have thought, myself, that any research was necessary to persuade one that the making of Molotov cocktails had no place in children's viewing!' Whitehouse's narrow crusade held no interest for those juvenile viewers, of course – who made up their own minds, as a bundle of letters received by the production office from the pupils of All Saints First School would appear to prove: 'I do not like *Dr Who* because it has turned into a nasty film'; 'make *Dr Who* less frightening...'

With its strangulations, its crushing of men in mechanical mangles, with its threats of amputation and its *ferociously* bad-tempered Doctor (who resorts to even bearing a gun), there's little doubt that, as producer Philip Hinchcliffe later described, the *Doctor Who* production team had indeed 'run up against the thin dividing line between what is acceptable to Saturday tea-time family viewing and what is not'. One might even say, between what is *Doctor Who* and what is not...

But, then, were we scarred for life, as Mrs Whitehouse feared? Well, I'm with Franklin Pierce Adams (1881-1960, American humorist), who wrote: 'Nothing is more responsible for the good old days than a bad memory.'

PART ONE

FIRST BROADCAST: 31 JANUARY 1976

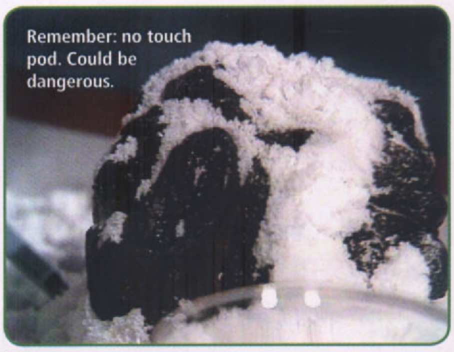
Antarctica: taking samples from 20,000-year-old permafrost, scientist Charles Winlett (John Gleeson) digs up a frozen pod...

■ Stock shots – including images from Adelaide Island, west of the Antarctic Peninsula, until 1977 home to British Antarctic Survey base, Station T – soon give way to a scene recorded at an altogether less exotic location: a sandpit north of the A25 in Surrey. Coated in dried foam 'snow' and scattered with polystyrene granules for the two days it stood in for the Antarctic wastes, the Buckland Sand and Silica Co Ltd site on Reigate Road is now a private nature reserve.

... like a tropical gourd, he tells fellow scientists Derek Moberley (Michael McStay) and John Stevenson (Hubert Rees) back at their base, Camp Five.

■ Written by producer Philip Hinchcliffe, the Target Books novelisation *Doctor Who and the Seeds of Doom* (1977) claims that the scientists' polar expedition has been ongoing for three years, with Moberly [sic] the most recent arrival. Here, the pod is transported back to camp on a sledge drawn by dogs, 'barking excitedly'.

■ Director Douglas Camfield habitually re-employed actors he'd worked with before. Moberley actor Michael McStay, for example, had featured in Camfield-directed episodes of *Z Cars* (*Carbon Copy*, 1969 – alongside Michael Barrington, *Seeds*' Sir Colin), *Paul Temple* (*Death Sentence*, 1971) and *The Sweeney* (*Cover Story*, 1975). Stevenson actor Hubert Rees had also appeared in a Camfield-helmed *Paul Temple* (*Who Dies Next*, 1969 – alongside Ian Fairbairn, *Seeds*' Dr Chester, and Olaf Pooley, Professor Stahlman[n] in Camfield's *Inferno*, 1970), plus a *Public Eye* (*Who Wants To Be Told Bad News?*, 1971) and another *Sweeney* (*Thou Shalt Not Kill*, 1975 – alongside David Masterman, *Seeds*' Guard Leader).



Remember: no touch pod. Could be dangerous.

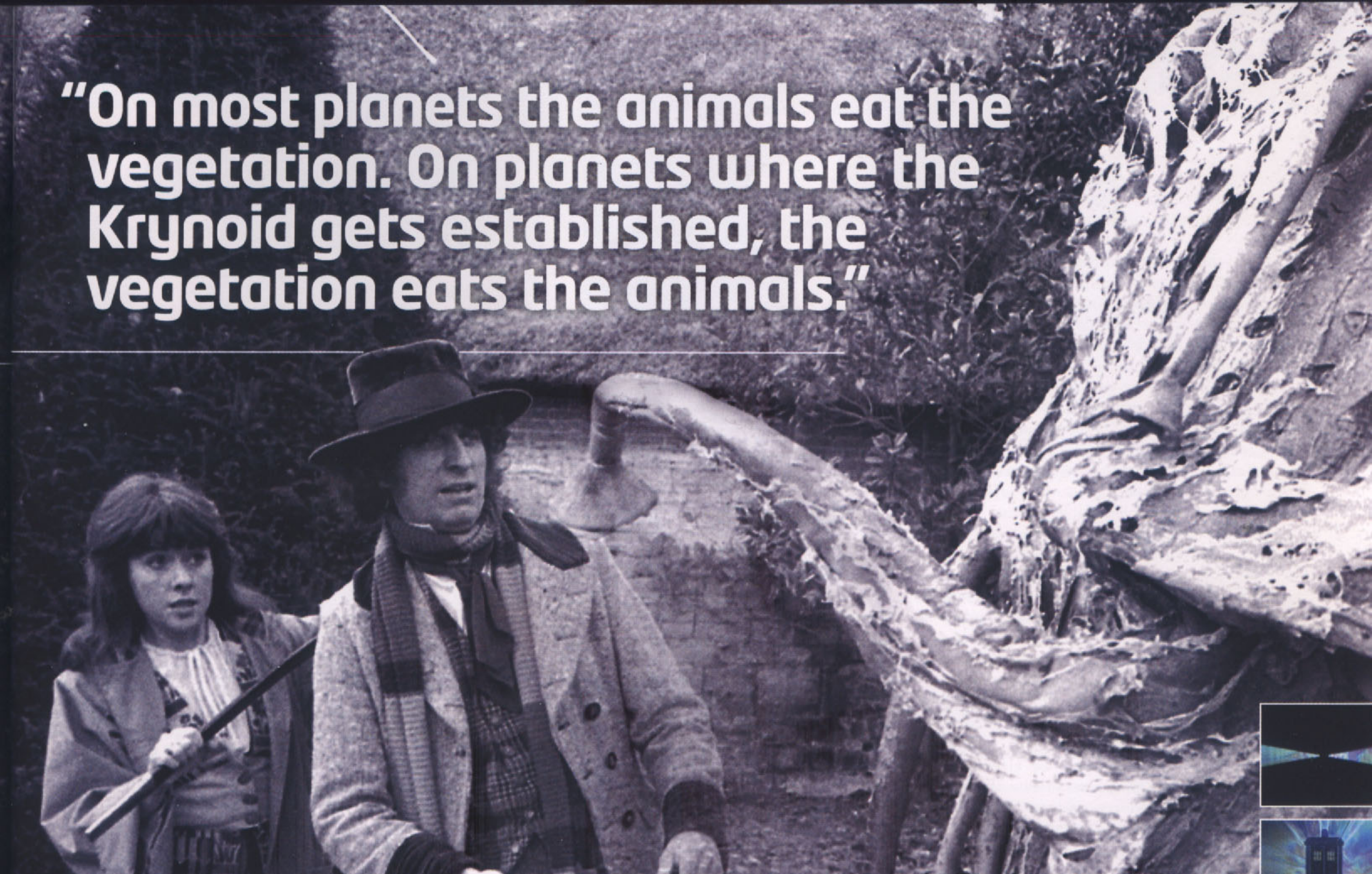
Touching the now-thawing pod, botanist Stevenson becomes convinced it's alive... and transmits pictures to the London HQ of the World Ecology Bureau. In his Office, [Richard] Dunbar (Kenneth Gilbert) shows them to Doctor Who (Tom Baker) – who, it transpires, has been called in from UNIT by WEB head Sir Colin Thackeray. ►

ESSENTIAL INFO

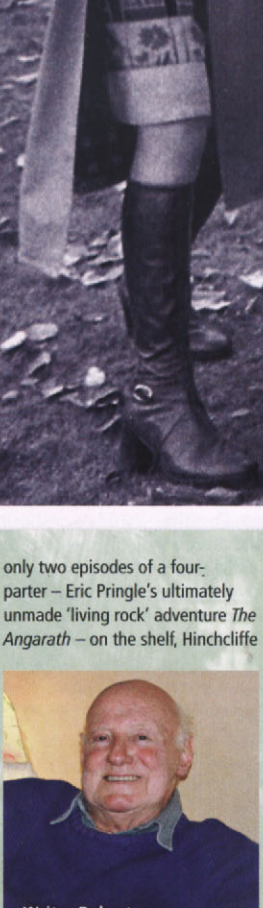
■ As detailed in **DWM** 440, the last of the six serials making up Season Thirteen was a last-minute replacement for the original, six-part version of *The Hand of Fear* (which would be completely re-imagined to become the second serial of the following season).

■ In September 1975, just six weeks before *The Hand of Fear*'s location shoot was scheduled to commence, series producer Philip Hinchcliffe and script editor Robert Holmes deemed Bob Baker and Dave Martin's ambitious scripts unworkable. With

"On most planets the animals eat the vegetation. On planets where the Krynoid gets established, the vegetation eats the animals."



only two episodes of a four-parter – Eric Pringle's ultimately unmade 'living rock' adventure *The Angarath* – on the shelf, Hinchcliffe asked Head of Serials Bill Slater if the season might be cut down from 26 episodes to 24, and was given "an emphatic no." So, on Tuesday 30 September, Robert Banks Stewart, author of the season-opener *Terror of the Zygons* (1975), was commissioned to deliver six back-up scripts "as soon as possible."



Writer Robert Banks Stewart.

■ Stewart, who lived close to London's Kew Gardens, "had the idea of this filthy rich nut who owned his own gardens." Duly inspired, he delivered the final three scripts on Monday 20 October – just ten days before director Douglas Camfield, making what turned out to be his final *Doctor Who*, began a five-day Outside Broadcast shoot at Athelhampton House, near Dorchester, Dorset, between Thursday 30 October and Monday 3 November 1975.

Director Douglas Camfield.

■ Next came two two-day recording blocks at BBC Television Centre: the bulk of Parts One and Two on Monday 17 and Tuesday 18 November; then the most part of Parts Three and Four, plus Cottage Bedroom and General Lab scenes for Part Five, and Dunbar's Office scenes for Parts Five and Six, on Monday 1 and Tuesday 2 December. A further two days' location work in Surrey, including Antarctic exteriors, followed on Sunday 7 and Monday 8 December; then came a final two-day studio session to mop up Parts Five and Six, plus Part Four's Compost Crusher sequences – and many earlier scenes involving the character Dunbar, held over after actor Kenneth Gilbert went down with chickenpox.

■ An evergreen fan favourite, despite its eleventh-hour sprouting, *The Seeds of Doom* ranked 16th in **DWM**'s *Mighty 200* poll of 2009.

◄ ■ Kenneth Gilbert would become another favourite of Camfield's, cast in episodes of *The Sweeney* (*Bad Apple*, 1976), detective-DJ series *Shoestring* (the Robert Banks Stewart-authored début instalment *Private Ear*, 1979) and classic serial *Ivanhoe* (1982).

Dismissing the theory that the pod is an example of some extinct species, the Doctor suggests it might have originated in outer space – and tells Dunbar to instruct the expedition to "keep a constant guard upon the pod, and not to touch it 'til I arrive…"

■ In Hinchcliffe's novelisation, the Doctor counters Dunbar's assertion that the "only reasonable explanation seems to be that the pod comes from some extinct species of plant," by beaming: "It is the sign of a tiny mind to look for reasonable explanations, Mr Dunbar. The universe is full of *un*-reasonable things, only capable of being explained *un*-reasonably."

Stevenson tells Winlett that the pod is growing, feeding not on nitrogen, but ultra-violet radiation.

Back in England, butler Hargreaves (Seymour Green) escorts Dunbar into the greenhouse of a country pile owned by wealthy Harrison Chase (Tony Beckley), who seeks to "protect the plant life of Mother Earth."

■ The exterior and grounds of the fifteenth-century Athelhampton House, east of Dorchester, Dorset, doubled as Chase's (un-named) estate. Having previously featured as the country home of crime writer Andrew Wyke (Laurence Olivier) in the film adaptation of Anthony Shaffer's mystery play *Sleuth* (1972), Athelhampton was then home to Tory MP Robert Cooke (1930-87), the Member for Bristol West. It remains open to the public: *www.athelhampton.co.uk*

■ Hinchcliffe's novelisation, however, places the Chase estate 'thirty miles out of London'.

■ Until quite late in the scripting process, Chase's forename was 'Harrington'. Although writer Robert Banks Stewart consciously crafted a character in the 'Bond villain' mould, he claims to have had a distant forebear of no small significance: the English naturalist Joseph Banks (1743-1820), who accompanied Captain James Cook on the voyage of the *Endeavour*, made a 34-acre garden full of exotic flora around a house at Spring Grove, Isleworth… and advised George III on the planting of the Royal Botanic Gardens, Kew. Walking through those very gardens not quite 200 years later, Banks' descendant came up with the kernel of *The Seeds of Doom*.

■ Deep into his text, Hinchcliffe expands on Chase's back-story, and psychosis: 'Chase was physically repelled by people. He reduced contact with them to the bare minimum; hence the black gloves to avoid touching them, and the elaborate safety precautions surrounding the house to prevent them getting in. Apart from his immediate entourage he was a recluse, known only by name to the outside world. But within the high walls of his own domain Chase had created a different world… in which, for moments at least, he could pretend to shed his human guise and commune with his beloved plants.' All of which positions Chase as something of a Howard Hughes figure, after the aviator, film mogul and multi-millionaire businessman (1905-76) – an OCD sufferer who, notoriously, became a near-total recluse in his later years, shunning human contact for fear of infection.

The Antarctic expedition uncover an odd pod buried in the snow…

■ Hughes wasn't the only notorious American hermit to have (arguably) influenced Chase. Publicity material issued by Athelhampton in 1976 called Chase's mansion 'Xanadu' – which just happens to be the name given to the estate of reclusive industrialist Charles Foster Kane (Orson Welles) in *Citizen Kane* (1941), itself explicitly named after the location of the 'stately pleasure-dome' built by the Mongol Emperor in Samuel Taylor Coleridge's poem *Kubla Khan; or, A vision in a dream* (1816): '… So twice five miles of fertile ground/With walls and towers were girdled round:/And here were gardens bright with sinuous rills,/Where blossomed many an incense-bearing tree…'

■ "I do tend to get these rather quirky, offbeat people to play," Chase actor Tony Beckley told *New York Times* journalist Lawrence Van Gelder in a rare interview in 1979 – but professed to having no idea why: "I would be surprised if you could see anything psychotic in my behaviour…" Born Derek Anthony Beckley in Southampton in 1927, the actor never knew his father – "I was born out of wedlock and that's that" – and was reared mainly by a "lady I used to call my aunt." For Camfield, he'd played dragged-up assassin Helmut Rehfuss in an episode of *Special Branch* (*Catherine the Great*, 1974) – but Chase surely owed more to his turn as fastidious, effete gangster's lieutenant 'Camp Freddie' in *The Italian Job* (1969). He was living alone, but for three dogs, in Fulham when a leading role as a homicidal maniac in the thriller *When a Stranger Calls* (1979) enabled him to move, briefly, into a Spanish-style apartment in West Hollywood, surrounded by bougainvillea. Cancer, however, would claim him within just months; he died at the UCLA Medical Center on 19 April 1980, aged just 52.

■ Seymour Green (1912-98) would later feature as the Jocondan Chamberlain in *The Twin Dilemma* (1984).

Dunbar shows Chase the pictures of the pod, which may still be able to germinate – and suggests that such a valuable specimen "could easily disappear for a price…"

■ In the Target telling, with Dunbar gone, Chase stares 'hungrily' at the pictures of the pod and soliloquises: "Unique! The only plant of its kind in the world… Compositae Harrison Chase! Yes, I must have it. I must!"

'Why doesn't the Doctor just re-inter the pod in the ice, given that Scorby and Keeler would have gone home empty-handed?'

Chase summons henchman Scorby (John Challis) – whom he intends to send on a "little errand".

■ John Challis (1942-) had played 'Skef Warren' in a Camfield-directed episode of *The Sweeney* (*Stay Lucky Eh?*, 1975 – also featuring Ray Barron, *Seeds*' Sergeant Henderson, and John Woodnutt, Broton in Camfield's *Terror of the Zygons*, 1975). Challis would later turn up in Camfield's version of *Beau Geste* (1982), but is best known today as the garrulous Boycie in low-rent comedy *Only Fools and Horses* (1981-2003) and its spin-off *The Green Green Grass* (2005-09).

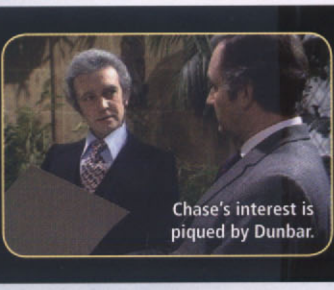
Winlett is dozing in the camp Lab when the pod cracks open – and a tendril emerges, striking his forearm. Stevenson and Moberley find Winlett collapsed, his face coloured green. At the Bureau, Sir Colin (Michael Barrington) shows a telex describing Winlett's "infection" to Dunbar; a medical team has been despatched.

Meanwhile, a helicopter drops the Doctor and 'assistant' Sarah Jane Smith (Elisabeth Sladen) at the camp, where they are greeted by Moberley.

■ Shots of visual effects designer Richard Conway's salt-slathered model base, plus remote-controlled helicopter, were filmed on 16mm stock at the Television Centre Puppet Theatre.

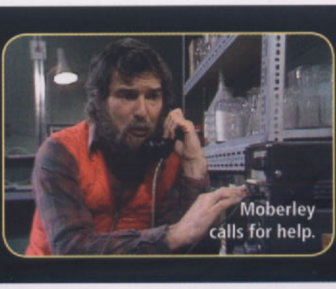
■ Fortunately, Michael McStay's Moberley wore a false beard – else the facial injuries he suffered in a car crash immediately after the first studio recording session would have been even harder to hide in his location scenes, shot two and a half weeks later!

The pod's alive!



Chase's interest is piqued by Dunbar.

Poor Winlett – touched by the pod!



Moberley calls for help.

The Doctor and Sarah arrive at the base on a relatively warm day.

■ "I'm only 749. I used to be even younger," the Doctor tells Moberley. Earlier in the same season, in *Pyramids of Mars* (1975), he'd told Sarah that he'd lived "for something like 750 years", and in the preceding adventure, *The Brain of Morbius* (1976), he'd given his age as 749 – making a rare consistency, since up until now he had claimed anything between "about 450 years" in *The Tomb of the Cybermen* (1967) and "several thousand years" in *Doctor Who and the Silurians* (1970).

The Doctor is shown into Sick Bay, where the infection now covers the feverish Winlett's torso.

■ Extra Peter Bailey provided the uncredited voice of 'Mike Wilson', heard briefly in the scene where Moberley takes a message from South Bend, saying that the medical team had to turn back after their snowcat vehicle fell into a crevasse – but a team of Royal Marines may be able to help, when the weather lifts.

Winlett is changing form, declares the Doctor – who sends zoologist Moberley to prepare a sample of Winlett's blood. Stevenson shows the Doctor the empty pod, which began to expand after he put it under a lamp – something that could result in the total destruction of all life on the planet, the Doctor tells him.

The Doctor digs at the site where the pod was found – and, as he expected, disinters another: "They travel in pairs, like policemen."

■ We appreciate why the Doctor might want to confirm that the second pod hasn't been removed from the site, but perhaps *The Seeds of Doom*'s most head-scratchingly problematic plot point is this: why doesn't he then just re-inter it in the ground, given that Scorby and Keeler would have gone home empty-handed otherwise? Yes, if he'd travelled here by TARDIS, he could indeed have afforded to "take it into custody," for disposal elsewhere in the cosmos – but since he didn't, surely removing it is (as it indeed turns out) the more dangerous strategy?

Stevenson places the pod in a freezer in the Lab, where Moberley is examining Winlett's blood sample, spotting 'schizophytes' – plant bacteria; his blood is "turning into vegetable soup," claims the Doctor. A plane is heard overhead, and the scientists go to ready landing lights.

■ A cutaway to the mutated Winlett in Sick Bay, hearing the sound of the approaching plane – 'His head turns. He raises himself slightly, staring up at the roof... gives a low, anguished groan and sinks back' – was recorded, but cut. Producer Philip Hinchcliffe later told **DWM** how he'd fretted over lingering on Winlett's agonies: "You see, it all has to do with the portrayal of human pain which, curiously enough, does not worry many children but does worry a lot of adults..." The previous year, in *The Ark in Space* (1975), Hinchcliffe had ordered shots of Noah, a spaceman turning into an insectoid Wirrn, to be truncated for the exact same reason... but both men's plight echoed that of astronaut Victor Carroon (Duncan Lamont) in the BBC's seminal sci-fi serial *The Quatermass Experiment* (1953) – whose lower arm, affected by an alien infection, absorbed a potted cactus prior to his complete physical transformation.

Alone, the Doctor tells Sarah that Winlett is halfway towards becoming a Krynoid: "On planets where the Krynoid gets established, the vegetation eats the animals."

■ Its name suggested by script editor Robert Holmes, 'Krynoid' was originally 'crinoid', as per the marine animal (not plant) – a member of the echinoderm family, along with (for example) the sea urchin.

■ The Antarctica scenes are often said to borrow their setting from Hollywood producer Howard Hawks' science-fiction/horror hybrid *The Thing From Another World* (1951) – set, in fact, in and around a scientific base at the North Pole, not the South. The film was based on *Who Goes There?* (1938), a novella by 'Don A Stuart' [a pseudonym for John W Campbell, Jr, 1910-71], first published in the pages of *Astounding Science-Fiction* magazine – which, like John Carpenter's later adaptation, simply *The Thing* (1982), had an Antarctic setting, and concerned a shape-changing alien entity. In Charles Lederer's 1951 screenplay, however, the monster is described, albeit glibly, as "some sort of super carrot" – a hostile alien vegetable with plant sap for blood that happens to have evolved humanoid form. Or, as chief scientist Dr Carrington (Robert Cornthwaite) puts it: "On the planet from which our visitor came, vegetable life underwent an evolution similar to our own animal life, which would account for the superiority of its brain." Carrington, who heads a team of scientists representing a number of different disciplines (including a botanist, like *Seeds*' Stevenson), excavates the pilot of a crashed flying saucer from frozen ice, but soon discovers that the alien produces seed pods – which germinate only after being planted in soil in the base's greenhouse, and nurtured with human blood. *The Seeds of Doom*, therefore, has rather more than its snowbound setting in common with the film...!

The scientists guide the plane's two occupants into the Crew Quarters – but Scorby and [Arnold] Keeler (Mark Jones) aren't medics, as expected, rather private citizens who got lost... they claim. In Sick Bay, Winlett's metamorphosis is almost complete. To stop the infection spreading, the Doctor suggests Moberley amputates the source – Winlett's arm.

■ Moberley asks why the Doctor won't perform the amputation, and is told, memorably: "You must help yourselves..." – a line added during rehearsals.

Reluctantly, Moberley agrees, and all head off to make preparations for the operation – but as Moberley heads back, the now-monstrous Winlett leaps forward and strangles him.

■ Producer Philip Hinchcliffe deemed Camfield's first go at the cliffhanger too frightening, and had it re-recorded during the second studio day.

PART TWO

FIRST BROADCAST: 7 FEBRUARY 1976

The monstrous Winlett walks into the blizzard.

Meanwhile, Scorby disarms Stevenson's rifle... Sarah discovers Moberley's corpse. The Doctor tells Stevenson that Winlett's mind has been taken over by the Krynoid. Stevenson fetches his rifle, and he, the Doctor and Sarah go in search of the monster as it stumbles towards the camp's generator plant – where a new fuel cell system is being tested, Stevenson later informs the Doctor.

■ The 'Phase C bipedic Krynoid' was, of course, a green-sprayed Axon costume retained from *The Claws of Axos* (1971) – which *Seeds of Doom* costume designer Barbara Lane had also worked on.

Seeking the pod, Scorby takes a radio message from South Bend, saying the weather is clearing; he cancels the medic, then breaks the aerial.

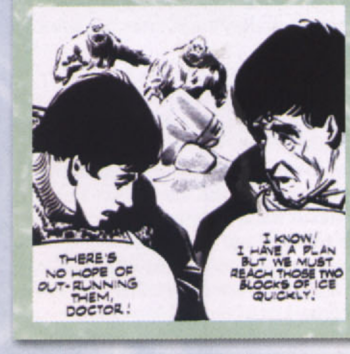
As the Doctor's party enters the Power Unit, Keeler finds the original, now-germinated pod.

■ Dialogue detailing Scorby's next move was lost from the script: Scorby told Keeler they had to find the actual plant, or "Chase'll skin me alive..." "If you hadn't smashed the radio perhaps we could have asked them," rejoined Keeler, causing Scorby to assert that news of the pod has been kept secret: "Only the top brass of the Zoology Bureau [sic] know about it." Then, remembering how "The bloke on the radio said that Medical Aid was coming," Scorby wondered: "Medical Aid for who? There must be ►

The Krynoid goes in search of food and warmth...

ANTARCTIC ADVENTURES

The Seeds of Doom details the Doctor's first, second and, to date, last on-screen return to Antarctica – after *The Tenth Planet* (1966), in which the Cybermen's assault on the Snowcap space tracking station in the year 1986 prompted his first regeneration. In the worlds of spin-off fiction, however, the Southern Continent has turned out to be one of his more frequent landing sites...


THERE'S NO HOPE OF OUT-RUNNING THEM, DOCTOR!
I KNOW! I HAVE A PLAN BUT WE MUST REACH THOSE TWO BLOCKS OF ICE QUICKLY!

The *TV Comic* strip serial *Ice Cap Terror* (issues 881-4, 1968; written by Roger Noel Cook and illustrated by John Canning) saw the Second Doctor and Jamie forced down to the South Pole by the activities of a pack of unfriendly aliens – and running into a horde of Ice Apes, *ersatz* Yeti. In the *Countdown* comic adventure **Sub Zero* [sic] (issues 47-54, 1972; written by Dennis Hooper, with art by Gerry Haylock), the Third Doctor paid a visit to Antarctic Weather Station 12... only to discover a gang of icebound Daleks using hijacked Polaris missiles to launch a (successful!) nuclear strike on Sydney, Australia. Later that same year, the *Doctor Who Annual 1973* story *War in the Abyss* (1972) began with the Third Doctor's companion Jo fretting about the fate of her uncle's oil rig in Antarctica (!), during a period of unusually turbulent weather; investigating, they take a trip by Snowcat across the Southern wastes... only to uncover the machinations of mechanical malefactors, the Klatris.

Following *The Seeds of Doom*, the Sixth Doctor met Adolf Hitler's secret son in a swastika-shaped base buried beneath the Antarctic ice In the BBC Books novel *The Shadow in the Glass* (2001), by Justin Richards and Stephen Cole. But it's the Seventh Doctor who holds the record for Antarctic excursions: battling Cybermen again, 20 years after the events of *The Tenth Planet*, in David Banks' *New Adventures* novel *Iceberg* (Virgin Publishing, 1993); with companions Ace and Hex, resisting an unusual attack on a peace conference at the Ranulph Fiennes Bunker in the year 2045 in Steven Hall's one-part audio play *The Word Lord* (2008), part of Big Finish Productions' anniversary release *Forty-Five*; and, later in his lifespan, being thawed out, along with several Ice Warrior adversaries, from his prison beneath the Antarctic ice in Nicholas Briggs' Big Finish audio *Frozen Time* (2007) – which suggests that one Lord Barset found a Silurian city in Antarctica in 1929, too...!

Finally, in the **DWM** comic strip *The First* (issues 386-9, 2007; written by Daniel McDaid, with art by Martin Geraghty and David A Roach), the Tenth Doctor and Martha joined Antarctic explorer Ernest Shackleton's ill-fated *Endurance* expedition of 1915... and helped the adventurers survive an encounter with the alien Skith.

Meanwhile, despite having long since departed the TARDIS, Elisabeth Sladen's Sarah Jane Smith would make at least two further return trips to the South Pole: hunting a murderer at Nikita Base in David Bishop's *Snow Blind*, part of the *Sarah Jane Smith* audio series (Big Finish, 2006); and confronting the alien Blathereen in their Antarctic-parked spaceship in Rupert Laight's *Sarah Jane Adventures* serial *The Gift* (2009).

someone here who's ill... He'll tell us where the pod is – I *promise* you." Hence their heading off to Sick Bay...

Finding no sign of Winlett, Sarah suggests that the Krynoid is "very likely frozen stiff under the snow somewhere" – and they exit the Unit, watched by the monster.

■ "... a plant or a vegetable or whatever he is now – he's going to have even less resistance to cold, isn't he?" suggests Sarah. She gets no response on screen – but in the Target telling, the Doctor deigns to reply: "Perhaps. On the other hand, the Krynoid might come from a planet where this would be considered glorious summer."

While Scorby uncovers Moberley's corpse...

■ Keeler and Scorby's opening exchange was cut: "Is he dead?" asked the botanist; "Stiff as a board," replied the mercenary.

■ "Look at that mark, Scorby," gasps Keeler. "What could have caused that?" A response comes only in the novelisation, in which Scorby delivers the should-be-immortal line: "Dunno. But it's not measles."

... the monster enters the Power Unit. Back at base, Scorby holds the Doctor and Sarah at pistol-point, demanding to know what's going on – and learns that the monstrous Winlett will be desperate for food and warmth.

■ In deference to Scorby, the Doctor cuts short his discussion of composer Wolfgang Amadeus Mozart (1756-91): "What happened to him?" says Scorby; "Who, Wolfgang Amadeus?" begins the Doctor... before returning to the subject of Moberley's corpse. This is, of course, tragic – since exactly what happened to cause Mozart's premature death, his body unaccountably swollen, remains a mystery to this day. Rheumatic fever? Subdural hematoma? Poisoned by his rival, Salieri? Or could there be an even more exotic explanation – one the Doctor, frustratingly, fails to reveal...?

Keeler ties the Doctor and Sarah up in the Crew Quarters... where Stevenson confronts Scorby, but discovers his weapon disarmed – and is knocked to the floor.

■ "Where's the plant that came out of the pod?" demands Scorby, prompting the Doctor, then Sarah, to riff: "That grew in the bed/That was part of the garden/Close to the house that Jack...", "... Jack built" – parodying the cumulative nursery rhyme *The House That Jack Built*, which dates back to at least 1755 ('And this is the cat/That killed the rat/That ate the malt/That lay in the house that Jack built...').

Inadvertently, Stevenson reveals the existence of the second pod – and when Scorby threatens Sarah, the Doctor tells him it's in the freezer. Pod retrieved, Scorby has Stevenson bound before he and Keeler take Sarah away... to the Power Unit, where Scorby fixes a bomb to the fuel cell and Keeler, reluctantly, ties Sarah to a pipe.

The Doctor uses his head to dislodge a storm lamp, enabling Stevenson to cut his bonds with broken glass. Stevenson goes to contact main base, to see if they can intercept Scorby and Keeler's 'plane – whose engines kick in as the Doctor ventures outside in search of Sarah.

■ The shot of the villains' plane taxiing away came from stock.

In the Lab, the Krynoid attacks Stevenson – then heads for the Power Unit, arriving just as the Doctor has finished untying Sarah. They exit, shutting the monster in with the bomb as its countdown reaches zero...

■ In print, Hinchcliffe modifies the choreography of the Doctor and Sarah's escape from the lumbering Krynoid: 'The Doctor side-stepped, pulling Sarah with him, and one of the green tentacles caught on the metal grid protecting the Fuel Cell. There was a flash and the Krynoid roared in pain.'

... and the entire base explodes.

■ At one stage, the Sick Bay set was to have featured in Part Three (for the Doctor and Sarah to recover in, presumably) – suggesting that the original intention was to destroy the Power Unit alone.

PART THREE

FIRST BROADCAST: 14 FEBRUARY 1976

Soon after, Sarah wakes to see the Marines' snowcat bringing Dr Chester (Ian Fairbairn) to the scene.

The Doctor is located not far away – alive.

■ Until production ended in 1981, the Swedish-built Aktiv Fischer Snow Trac vehicle, an example of which can be seen here, was indeed used in Antarctica – and by the Royal Marines, for example in Norway.

■ First cast by Camfield as Gregory in *The Invasion* (1968), Ian Fairbairn was repeatedly re-used by the director – not only as Bromley in *Inferno* (1970), but also in episodes of *Paul Temple* (*Who Dies Next*, 1969 – see above), *Van der Valk* (*A Man of No Importance*, 1973), *The Onedin Line* (*Month of the Albatross*, 1976), *The Professionals* (*Private Madness, Public Danger*, 1977) and *Shoestring* (*The Link-Up*, 1979 – alongside Sylvia Coleridge, *Seeds'* Amelia Ducat).

■ Originally, the Doctor was to slug a shot of whisky offered him by the rescue party, gasping "Cheers!"

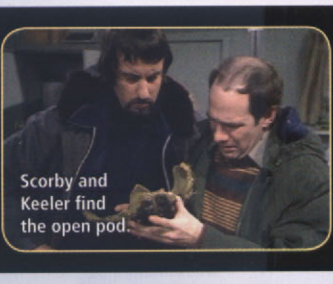
Back in England, Scorby and Keeler bring the recovered pod to Chase in his General Lab.

■ As originally scripted, Dunbar's imminent arrival was heralded by an intercom message from Hargreaves, allowing Chase a few moments in which to pontificate to Keeler and Scorby: "Think of it, gentlemen. This is possibly the only specimen of extra-terrestrial vegetable on Earth. This has come to us across millions of miles!" "The last few miles were the worst trouble," muttered Scorby – causing Chase to snap: "Nothing would be too much trouble for this! Nothing!"

Dunbar arrives, warning Chase that the Doctor and Sarah weren't killed in the explosion, after all.

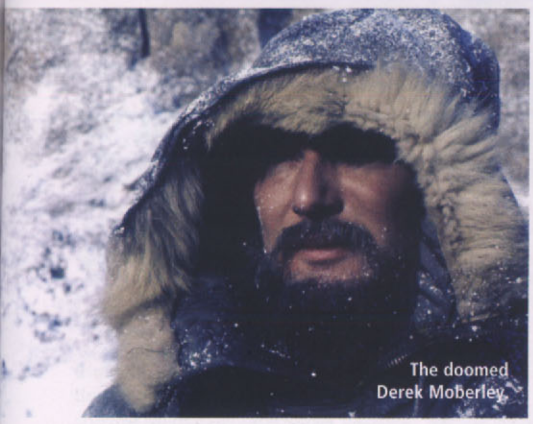
■ ... which, in the Target telling, prompts Chase to round on Keeler and Scorby, eyes blazing: "You asinine bunglers!"

Winlett's tuning into a plant...


Scorby and Keeler find the open pod.

Chase is not a patient man...

The divine Amelia Ducat.



The doomed Derek Moberley

Sarah is rescued from the snow.

'In Part Three, as it was originally scripted, the Doctor was to slug a shot of whisky offered to him by the rescue party, gasping "Cheers!"'

Two hours later, Dunbar is present at Sir Colin's meeting with the Doctor and Sarah at the WEB, where they insist that the "two mystery men" in Antarctica were stooges of an unknown fanatic.

■ Amusingly, the Doctor's call to take "Action! Action!" was scripted for him to spell out: 'A. K. S. H. U. N.!'

Exiting the Bureau to visit the Botanic Institute, the Doctor and Sarah are greeted by a Chauffeur (Alan Chuntz), who drives them away in a Daimler.

■ The Bureau exterior was, in fact, the entrance to Television Centre Studio 8 - seen in shots recorded on 16 December, as part of the final studio session.

Dunbar calls Chase to tell him that the Doctor and Sarah are "being taken care of..."

■ As scripted, the scene cut away to the Special Projects Lab, where Keeler and an impatient Chase are watching the frozen pod beginning to thaw under UV light.

The Chauffeur stops the car beside a quarry, and orders the Doctor and Sarah out at gunpoint. The Doctor contrives to knock him to the ground; he and Sarah escape into the quarry...

■ ... the Buckland sandpit again, seen here without snowy decoration.

■ "Down here, cloth eyes! Are you blind?" Sarah taunts the Chauffeur - a semi-Malapropism suggested by Sladen (one would usually say 'cloth ears').

... where the Doctor punches their pursuer unconscious. Opening the boot of the car, they discover a painting of a snake's-head fritillary signed by one of the world's leading flower artists...

■ "Hardly a passion for a gunman," the Doctor was scripted to remark.

At her Dwelling, painter Amelia Ducat (Sylvia Coleridge) tells the pair that the painting was purchased by the millionaire, Harrison Chase - who never paid her, she recalls.

■ Stewart named 'Miss Ducat' after his music teacher at school.

■ "Oh, yes, a perfect example," says Amelia, referring to her painting of *fritillaria meleagris*. Perfect in more ways than one; in the past, many botanists held that the snake's-head fritillary wasn't native to the UK, but a garden plant that escaped to grow wild... like the Krynoid will, d'you see?! (Serendipity - or subtlety on Stewart's part?)

■ The Doctor's line about finding the painting in a car boot - a Daimler car boot - only to be met by Amelia's "The car is immaterial!" parodies an exchange in Oscar Wilde's comic play *The Importance of Being Earnest* (1895): 'Jack' tells Lady Bracknell that, as a child, he was found in a handbag in the cloakroom at Victoria Station... on the Brighton line; "The line is immaterial," counters the Lady.

A bad case of dandruff?

In his Special Projects Lab, Chase orders Keeler to inject the dormant pod with fixed nitrogen. Keeler takes a call from Dunbar - telling Chase that his Chauffeur's in hospital.

■ The noticeboard behind Keeler indicates (presumably) planting dates for many of the mostly un-exotic species in Chase's collection, including: 6/4, *Vicia lutea* (yellow vetch); 2/5, *S* [*Sedum*] *hispanicum* (Spanish stonecrop); 8/6, *Crepis incana* (pink dandelion); 17/6, *Cerinthe major* (honeywort); 10/6, *Ficus benjamina* (weeping fig); 20/6, *Datura* (Angel's Trumpets); 30/7, [*Eriophorum*] *Scheuchzeri* (white cottongrass); and down to *Vicia lutea* again.

Donning the Chauffeur's cap, the Doctor drives the Daimler through the gates of Chase's estate.

■ Although the gatehouse seen here has since been demolished...

Once parked, he and Sarah approach the house - but two guards open fire on them.

■ ... Athelhampton's Renaissance-inspired 'outdoor rooms' (including the yew pyramids of the Great Court, seen here) remain largely unchanged from the time of recording; and, indeed, the time of their planting, between 1891-99 by [Francis] Inigo Thomas (1866-1950) on behalf of Athelhampton's then owner, the antiquarian Alfred de Lafontaine.

They run off, only to be caught by Scorby... who leads them to Chase in his Library. The Doctor demands that Chase hands over the pod - but Chase refuses. Before sending the Doctor and Sarah to be executed, Chase leads them on a tour of the house and its facilities...

■ The West Wing, we're told, was completed by a 'Sir Bothwell Chase' just before his execution in 1587 - from which we infer that Chase's millions were inherited, not earned.

■ In the Target telling, the Lab tour has Chase pointing out "the famous Shanghai Saffron," which "er... defected from the East last spring." Chase then pauses beside a row of plants facing 'a battery of flashing blue bulbs', prompting Sarah to quip, "They must feel like they're in a disco'" - a line dropped from Stewart's script, in fact.

Keeler observes that the pod is growing.

■ "There's a floccus path forming on the pericarp!" exclaims Keeler. In botany, a floccus is usually defined as 'a small tuft of woolly hairs'; and whereas a pericarp is most often a general term for the wall of a fruit (*ie*, that which surrounds the seeds), it derives from the Greek *perikarpion*, meaning 'pod' - so Keeler would appear to be using it simply as a synonym.

He tells Hargreaves to fetch Chase - who's in his greenhouse, playing the Doctor and Sarah two ►

There's trouble around the corner for the Doctor and Sarah...

◀ **electronic compositions, firstly *The Hymn of the Plants*...**

■ "People say that you should talk to plants," says Chase; who's familiar, we presume, with the work of German psychologist Gustav Fechner (1801-87), who first proposed that botanical growth could be promoted by chatter in *Nanna oder über das Seelenleben der Pflanzen* (1848) – about 'the inner life of plants'.

... then *Floriana Requiem*, dedicated to Linnæus.

■ ... being the Swedish naturalist Carl Linnæus (1707-78), author of *Systema Naturæ* (1735) and *Species Plantarum* (1753), which between them established the modern rules for botanical classification.

Summoned away by Hargreaves, Chase goes to the Annexe, where he orders Keeler to give the pod another shot of nitrogen. Meanwhile, Scorby escorts the Doctor and Sarah on a "one-way journey" through the grounds – but the Doctor overpowers him...

■ ... by means of a 'Venusian neck lock', according to the Hinchcliffe novelisation.

■ A sequence in which the Doctor and Sarah cross a 'streamlet' to evade the Guards' barking Alsatian was planned for recording at Athelhampton, but dropped from the schedule after an attempt to record a 'wildtrack' of ferocious barking led to, well, a dogfight – and when dog handler Patrick Milner tried to intervene, had his boot bitten through by his canine charge, Tarquin.

■ As scripted, the Doctor and Sarah arrived at the water's edge, where the Doctor exclaimed: "Piggy back!" "What?" said Sarah, not understanding. "Do you want to get your feet wet?" asked the Doctor – whereupon she 'jumps on Doctor's back; he plunges in and dashes through stream centre-frame'. "That'll put him off the scent – worked last time I tried it..." declared the Doctor, perhaps referring back to a scene in Part Two of the last-but-one adventure, *The Android Invasion* (1975) – in which he'd submerged himself under pondwater to fox his pursuers, the alien Kraals' mechanical servants and their presumably-mechanical dogs.

■ A scene scripted to follow on from this was also lost: re-entering the Special Projects Lab, Keeler fretted: "That shooting... the guards rushing about... what's happening?" Chase, however, was entirely preoccupied, gazing fixedly at the pod: "Let them look after it... I swear it moved! It can't be long now..." (This was recorded – but it appears to have been cut when it was realised that no shots, in fact, had been fired!)

The Doctor helps Sarah over a wall, so she might telephone Sir Colin while he attends to the pod...

■ Where does the Doctor find a rope to help Sarah over the terrace wall? (A small stone building to one side, so shots trimmed out of the final edit showed.)

... but Sarah is soon recaptured by a Guard. The Doctor is looking through a skylight down into the Special Projects Lab when Scorby leads Sarah in. Declaring that Sarah will be the subject of his experiment, Chase holds her exposed forearm down beside the pod: "I must know what happens when a Krynoid touches human flesh." The pod begins to open...

PART FOUR

FIRST BROADCAST: 21 FEBRUARY 1976

The Doctor crashes through the skylight, collecting both Sarah and the clobbered Scorby's pistol. They exit, locking the door behind... whereupon the Krynoid tendril touches Keeler. Hiding Sarah in the grounds, the Doctor heads back to the house...

■ The Doctor/Sarah dialogue about how the Doctor would "never use" Scorby's pistol was inserted by script editor Robert Holmes – although the Doctor's line, "True. But they don't know that, do they?" was amended from Holmes' "True. But at least it seems to frighten people."

Keeler's skin is already changing colour. Chase orders Hargreaves to help him move Keeler to a cottage in the grounds. The Doctor returns to the Special Projects Lab...

■ ... brandishing the pistol and calling out, "Right, get 'em up!" in the script.

He finds it empty – but Scorby has followed him...

■ '... when it comes to money, Mr Chase and I are of the same religion,' Scorby tells the Doctor – a quote the Doctor identifies as originating with, "Franklin Adams, 1881 to 1960. American humorist." He's wrong, however – it wasn't newspaper columnist 'FPA', but French philosopher 'Voltaire' [François-Marie Arouet] (1694-1778) who wrote: '*Quand il s'agit d'argent, tout le monde est de la même religion*.' Never mind, Doctor – as Voltaire also famously said, "*Un bon mot ne prouve rien...*"

... and leads the Doctor to a room containing a crushing machine, used to make compost – then orders a Guard to bind the Doctor.

Night has fallen. In the Cottage Bedroom, Chase ascribes Keeler's rapid transformation to the Krynoid absorbing protein from Keeler's body: "We shall have to give you some food soon." Chase and Hargreaves leave to fetch equipment to monitor the change – but Sarah is outside, and watches them go.

■ Athelhampton's River Cottage – seen here in scenes recorded on the night of 1 November 1975 – has since been converted into luxury holiday accommodation. Sleeping six, it can be booked through: *www.hoseasons.co.uk/cottages/E3655*

Back in the General Lab, Chase receives a call from the Guard Leader (David Masterman), saying that Amelia Ducat insists on seeing him regarding the money he owes her...

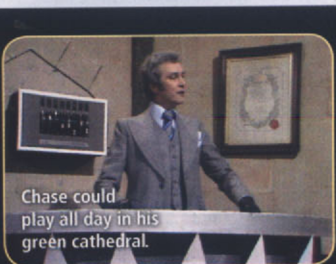
■ "Why am I surrounded by idiots?!" sighs Chase, on the telephone to the Guard Leader – this being the *second* time in this episode that he's had cause to make the *exact same complaint* (the first coming immediately after the Doctor locked him in the Special Projects Lab). Chase's vexation is understandable, given that, according to Scorby, he "pays well" – but perhaps it's Chase's misfortune to be recruiting henchpeople at a time of particularly low unemployment, driving down the calibre of the average monomaniacs' guard? Early in Part Five, Chase will again have cause to label his guards "idiots" – and Scorby seems to be aware that there's an issue with the Guards' IQ, too: hunting the Doctor and Sarah in Part Three, he'd given the order, "Spread out, you idiots!"

Sarah goes up to the Cottage Bedroom, where Keeler begs her to untie him – but she refuses, hiding in a wardrobe as Hargreaves brings Keeler a plate of bloody meat.

In the Library, Chase writes Amelia a cheque for 1,000 guineas (including inflation). While Sarah exits the cottage, Chase goes to menace the bound Doctor... who's appalled to learn that Keeler's been "nurtured" – *ie*, fed.

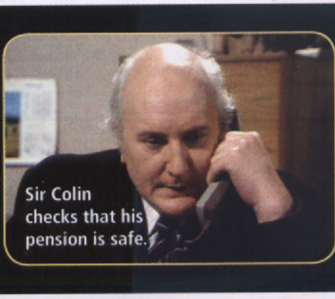
■ "I'm sure you're noted for your tidiness," the Doctor tells Chase – a line that was scripted to be delivered in response to a cut Chase speech: "There's a deal of satisfaction in recycling waste. I like to be tidy, Doctor."

In a Corridor, Sarah sees Amelia on her way out – and seizes her chance to ask her to tell Sir Colin



Chase could play all day in his green cathedral.

Poor Keeler's not looking his best.



Sir Colin checks that his pension is safe.

The Doctor and Major Beresford make plans.

> **'An attempt to record a 'wildtrack' of barking led to dog handler Patrick Milner having his boot bitten through.'**

that she and the Doctor have found the pod, but they're trapped in the house. Chase leaves the crusher on automatic control, meaning the Doctor will be shredded in just a few minutes.

■ "I still can't think of anything to say," the Doctor tells Chase – a line that was scripted to be met by: "I would suggest your prayers, Doctor."

Outside, Sir Colin's car is waiting for Amelia, who confirms that the Doctor and Sarah are in trouble. Also present is Dunbar, who volunteers to put right a "terrible mistake" – and heads off, saying if he's not returned within half an hour, they're to return to London and contact UNIT.

■ In the Target version, Amelia is restricted simply to the one scene in her Cottage, and never calls on Chase at all – but Hinchcliffe fails to explain precisely why Sir Colin and Dunbar should now be sat in a dark grey Rover 'a few hundred yards from the entrance to Chase's estate' (Amelia called the WEB after her visit from the Doctor, we presume).

Now entirely Krynoid, the creature that was Keeler breaks its restraints, to Hargreaves' horror.

■ The 'bipedic Krynoid' outfit, adorned with clumps of Keeler's hair, was (as publicity pictures show) taken to Athelhampton – although it's not seen walking Chase's grounds in the finished programme.

Sarah frees the Doctor from the crusher. In the Library, Dunbar is telling Chase to abandon his experiment when Hargreaves arrives, alerting them to the Krynoid's escape. Dunbar leaves to fetch help... pursued by Scorby. At the cottage, the Doctor and Sarah find the Krynoid gone. The Doctor collects an ornamental sword before he and Sarah head off into the grounds – where Dunbar runs into the towering Krynoid, no longer humanoid in shape.

Scorby is unbothered by Sarah Jane's attempt to disarm him.

RE-GERMINATED!

The Krynoid has gone on to seed itself throughout various spin-off fictions, foremost among them Jonathan Morris' audio adventure *Doctor Who: Hothouse* (Big Finish Productions, 2009) – both a sequel to, and update of, *The Seeds of Doom*. In a near-future England menaced by climate change, the World Ecology Bureau's Hazel Bright (Lysette Anthony) asks the Eighth Doctor (Paul McGann) to investigate GM technology allegedly being developed at 'the Hothouse' – five heavily-guarded biodomes owned by rock god-turned-environmental activist Alex Marlow (Nigel Planer). Working undercover, the Doctor's companion Lucie Miller (Sheridan Smith) finds a labful of Krynoid pods under cultivation – pods descended, it transpires, from cuttings taken from Harrison Chase's Krynoid, but stolen some time previously from the Bureau's own vaults. Worse, Marlow has lured truckloads of illegal immigrants from Eastern Europe to experiment upon, intending to genetically modify the Krynoid to use as nature's own army – thereby bringing about the 'paradise' of a depopulated Earth...

The Krynoid's deathly rattle also made itself heard in two of

DOCTOR WHO
HOTHOUSE
FULL CAST AUDIO DRAMA

BBV Productions' *Familiar Faces, New Adventures* audios: in Lance Parkin's Yorkshire-set *The Root of All Evil* (1999), a Ministry of Agriculture biologist uncovered a Krynoid infestation on a remote hill farm; and in Zoltán Déry's *The Green Man* (2002), a motley assortment of mediaeval types met a monstrous 'plant demon' in a not-so Merrie England.

In prose, the Seventh Doctor and Ace found the flora of suburban Croydon falling under Krynoid influence in *Stop the Pigeon*, a distinctly wacky adventure by Mike Tucker and Robert Perry included in the first *Short Trips* anthology (BBC Books, 1998).

■ The so-called 'walking tent' Krynoid required two operators, Keith Ashley and Ronald Gough – who manipulated its tentacles from the inside.

The Doctor and Sarah come across the scene – and the Krynoid, finished with Dunbar, charges at them.

PART FIVE

FIRST BROADCAST: 28 FEBRUARY 1976

Bullets fired by Scorby and two Guards distract the Krynoid – enabling the Doctor, Sarah, Scorby and his men to barricade themselves inside the cottage. Via radio link, Chase instructs Scorby not to harm the Krynoid... which will grow to "about the size of St Paul's Cathedral," reckons the Doctor. They beat back an exploratory tentacle...

■ Sarah strikes the tentacle not with the blade of her axe, but its obverse!

The Krynoid's voice (Mark Jones) sounds out: "You have 'til daybreak to deliver the Doctor..." The Doctor asks Scorby to make a firebomb – a Molotov cocktail – to distract the Krynoid. Back in London, Sir Colin finally makes contact with UNIT's Major Beresford...

■ The Brigadier is in Geneva, according to Sir Colin – because, as with *The Android Invasion*, actor Nicholas Courtney was unavailable.

Amelia asks Sir Colin to consider her available for "any future assignments" – then bids him *au revoir*.

■ Did Robert Banks Stewart hope that Amelia might one day return to *Doctor Who*? Her dialogue here would seem to suggest that he did – as does the fact that Sylvia Coleridge would later feature as 'CJ Daniels' in *The Link-Up* (1979), a Camfield-directed episode of the Stewart-created DJ detective series *Shoestring*!

Morning has broken. In the General Lab, Chase is preparing to take pictures of the Krynoid.

■ "These'll be the first pictures ever taken of an alien organism," Chase tells Hargreaves – having seemingly forgotten that it was Stevenson's photo of the pod that alerted him to the Krynoid's existence in the first place!

Back at the cottage, Scorby prepares to throw his firebomb...

■ We've already seen how Scorby's Molotov cocktail incensed Christian campaigner Mary Whitehouse. Imagine, then, how much further Scorby's original dialogue, excised before shooting, might have fanned her ire: "Paraffin and lighter fuel. Never fails..." (Sarah's reply was also cut: "You should know. Let's hope it works as well as your last bomb!")

■ In the Target version, the Doctor at least bothers to properly explain to Sarah that he's going to have to risk leaving her behind while he goes to "convince some flat-headed Army type that the world is being threatened by an overgrown mangel-wurzel."

... enabling the Doctor to escape back to the Daimler and drive away, while Sarah and Scorby flee to the General Lab. Meanwhile, Chase takes close-ups of the Krynoid, telling it "I want to help you..."

■ In *The Thing from Another World*, while the eponymous alien is growing its 'horrible army' from seed pods, curiosity compels scientist Dr Carrington to repeat the process in the lab of his Arctic base. His priorities twisted, Carrington ends up trying to warn the vegetable-based Thing that the remaining humans are leading it into an electrical trap, beseeching: "I'm your friend...!" So on the one hand we have a treacherous character named Carrington, collecting alien seeds in his lab; and in *The Seeds of Doom*, we have a treacherous character originally named 'Harrington', collecting alien seeds in his... hmm.

At the WEB, Major Beresford (John Acheson) is telling Sir Colin that UNIT cannot mount a raid on Chase's private property without clear evidence...

■ Camfield recruited John Acheson from an episode of *Paul Temple* (*Night Train*, 1971).

... when the Doctor storms in, claiming that the Krynoid can channel its power: "All the vegetation on this planet is about to turn hostile." He shows them a report, snatched from Sir Colin's secretary (Keith Ashley, uncredited), which details three strangulations within a mile of Chase's estate: a gardener in a rose arbour, an agricultural worker in a kale field and a woman in a maze.

■ As the Krynoid begins to extend its baleful influence over domestic flora, it's worth acknowledging the *Armchair Theatre* adaptation of David Perry's stage play *The Trouble with Our Ivy*, broadcast by ITV on 19 November 1961 – as recalled by Robert Banks Stewart in the *Seeds of Doom* DVD commentary. Produced by *Doctor Who* creator Sydney Newman, it concerned suburban gardeners the Chards, who sought to revenge themselves on the neighbouring Tremblows by stealing an 'Amazonian creeper' from Kew Gardens, and planting it 'to coincide with an approaching tropical storm to accelerate its growth' – hoping to destroy the Tremblows' rose garden, mindless of the (apocalyptic) cost. ►

WHERE ELSE HAVE I SEEN...?

MICHAEL BARRINGTON (1925-88)

Sir Colin Thackeray

TV appearances include *Adam Adamant Lives!: Ticket to Terror* (1966) as Armitage; *The Champions: Nutcracker* (1969) as Manager; *Department S: Death on Reflection* (1969) as Heppel; *Freewheelers* (1972) as General Grant; *The New Avengers: Dirtier by the Dozen* (1976) as General Stevens; *Porridge* (various, 1974-7) as Governor Venables. **Film appearances include** *Privilege* (1967) as the Bishop of Essex; *The Rise and Rise of Michael Rimmer* (1970) as Maj Scott; *The Stud* (1978) as Vicar.

TONY BECKLEY (1927-80)

Harrison Chase

TV appearances include *The Saint: Marcia* (1963) as Barry Alydon/*The Saint Plays with Fire* (1963) as John Kennett; *Manhunt: The Ugly Side of War*/*Machine* (1970) as Hochler; *Jason King: Toki* (1972) as Giorgio. **Film appearances include** *Chimes at Midnight* (1965) as Ned Poins; *The Lost Continent* (1968) as Harry Tyler; *The Italian Job* (1969) as Freddie; *Get Carter* (1971) as Peter the Dutchman; *Revenge of the Pink Panther* (1978) as Guy Algo.

SYLVIA COLERIDGE (1909-86)

Amelia Ducat

TV appearances include *Out of the Unknown: The Dead Past* (1965) as Caroline Potterley; *The Avengers: The Girl from Auntie* (1966) as Aunt Hetty; *Jason King: It's Too Bad About Auntie* (1972) as Mrs Bishop; *Ace of Wands: Sisters Deadly* (1972) as Letty Edgington; *The Tomorrow People: A Rift in Time* (1974) as Professor Freda Garner; *Survivors: A Little Learning* (1977) as Mrs Butterworth; *Blake's 7: Gambit* (1979) as Croupier; *Play for Today: The Flipside of Dominick Hide* (1980)/*Another Flip for Dominick* (1982) as Great Aunt Mavis.

MARK JONES (1939-2010)

Arnold Keeler/The Krynoid's Voice

TV appearances include *The New Avengers: Sleeper* (1976) as Chuck; *Tales of the Unexpected: Lamb to the Slaughter* (1979) as DS Jameson. **Film appearances include** *Keep It Up, Jack* (1975) as Jack James; *Secrets of a Superstud* (1976) as Peter; *The Sexplorer* (1976) as Lecher; *The Medusa Touch* (1978) as Sgt Hughes; *Star Wars: The Empire Strikes Back* (1980) as Imperial Officer.

HUBERT REES (1928-2009)

John Stevenson

Other *Doctor Who* appearances include *Fury from the Deep* (1968) as Chief Engineer; *The War Games* (1969) as Captain Ransom. **TV appearances include** *The Hound of the Baskervilles* (1982) as Inspector Lestrade; *The Baker Street Boys* (1983) as Dr Watson.

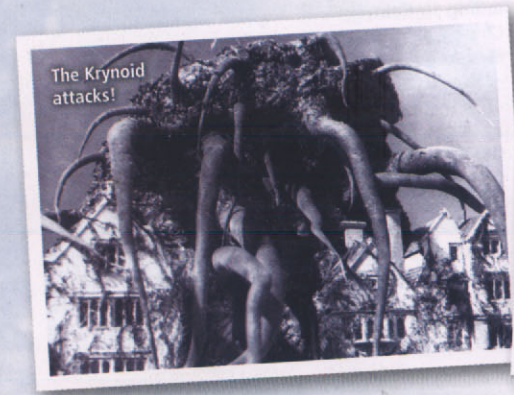
◄ Soon after, the Doctor telephones Sarah to say that Beresford is getting a laser gun team together, and that he's on his way back with a Sergeant Henderson...

■ This isn't, in fact, the first time that the Fourth Doctor and Sarah have had to deal with a maniac turning men into plants in the English countryside – as all of those who followed their adventures in the pages of *TV Comic* will have known! The Fourth Doctor's first-ever strip adventure, *Death Flower!* (issues 1204-14; art by Gerry Haylock), saw the pair sent by the Ministry of Agriculture to investigate Sarricoids – an artificial vegetable developed by the mysterious Professor Sarric at his Vegpro plant, near the rural village of Suffingham. Hearing that a factory worker named Frank Lampard (!) was rendered zombie-like after an industrial accident, the Doctor visits the victim, noting that "damaged skin tissue" on his arm is "decidedly active" – and tells Sarah-Jane [sic] that, "If someone doesn't treat Lampard soon, his entire metabolism will cease to be animal and become vegetable!" Returning to the factory in search of evidence, the pair are pursued by Sarric's gun-toting security goons... and soon after, the now flower-headed Lampard, his physical transformation accelerating.

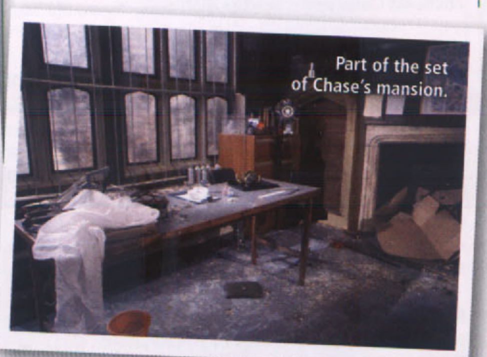
■ What happened next? We'll find out in Part Six...

... but a tendril tears out the phone line, and vines smash the windowpanes.

■ Re-entering, sarcastic Scorby tells Sarah that maybe "the ghost of Sir Bothwell Chase" broke the glass: "He's supposed to haunt this place." Athelhampton House is reputed to host several spooks, including: a Grey Lady in the East Wing; two phantom duellists in the Great Hall; a cooper still hammering barrels in the wine cellar; and, bizarrely, a spectral ape, once a pet of the Hall's original owners, still stuck in a secret passage. For this reason, Athelhampton became the venue for the first-ever episode of Living TV's absurd quasi-documentary series *Most Haunted* (broadcast 25 May 2002).



The Krynoid attacks!



Part of the set of Chase's mansion.

In his greenhouse, the entranced Chase is telling his plants that the world will soon be "a green paradise" when Scorby confronts him. Spreading vines attack Scorby, Sarah and Hargreaves. The Doctor returns to the house with Henderson (Ray Barron); hearing Sarah's cries, they break down an exterior door and spray the plants with a secret military defoliant...

■ ... which recalls the so-called 'rainbow herbicides' such as 'Agent Orange', the notorious chemical defoliants deployed by US forces against the Viet Cong (and, of course, countless Vietnamese civilians) as part of 'Operation Ranch Hand', during the deadliest phase of the Vietnam War (1955-75).

Hargreaves is dead, but Sarah and Scorby are freed. They retreat to the General Lab... and are busy moving all the greenery outside when Chase locks them out. With the Krynoid towering above the house, Scorby and Henderson struggle with the door. Inside, Chase smiles.

PART SIX

FIRST BROADCAST: 6 MARCH 1976

Beresford's squad arrives, firing their laser – which, although ineffective, distracts the Krynoid...

■ Douglas Camfield's decision to record location scenes on video, not film, made it easier to create composite shots involving the giant Krynoid, using material recorded at Television Centre on Friday 19 December 1975.

... enabling the Doctor's group to re-enter the General Lab by another door. Since Chase survived a close encounter with the Krynoid, reasons the Doctor, he may be possessed.

■ "You said Chase went outside and actually took photographs of the Krynoid..." the Doctor says to Sarah and Scorby – but when, exactly, did they have the time to have such a detailed conversation?

■ For another example of humans becoming mentally possessed by alien plant life, see *Man-Eater of Surrey Green*, a Philip Levene-authored episode of ABC TV's pop thriller series *The Avengers*, first broadcast 10 December 1965, as part of the show's 1965-66 season, which boasted two other episodes written by a certain Robert Banks Stewart. Here, prominent botanists come under the telepathic control of an alien beanstalk – which, also with shades of *The Quatermass Experiment*, is floating in space when it collides with a space rocket, causing it to fall to Earth. (It's worth recalling how, back in Part One, the Doctor speculated that explosions inside the Krynoids' planet of origin might cause surface matter to go shooting into space.) Agents John Steed (Patrick Macnee) and Emma Peel (Diana Rigg) soon make the acquaintance of Dr Shelden (Athene Seyler), a dotty lady botanist cast from much the same mould as Miss Ducat, who speculates that the plant would grow to "say, 200 times higher than the Empire State Building..." Needless to say, it requires human meat "as much as we would need green vegetables..."

Hargreaves is smothered.

Look at the size of that thing!

Laser at the ready!

Chase meets a grisly end...

You won't find one of these in your local garden centre. Fortunately...

Put some more clothes on Sarah! You'll freeze to death!

'Camfield's decision to record location scenes on video made it easier to create composite shots involving the giant Krynoid...'

With UNIT on the retreat, the Doctor with Sarah, and Scorby goes with Henderson, to search for Chase... who seizes his chance to sabotage the Lab's R/T system before the group reassembles. Henderson goes to find timber to block the windows – but ends up being put in the crusher by Chase. While the Doctor repairs the R/T, Scorby runs out. Crossing a river, he's pulled down by pondweed, and drowns...

■ ... in the freezing waters from the unfortunately named River Piddle, shot at the edge of the Athelhampton estate – a scene which, to John Challis' chagrin, required a second take after the camera slid down the bank on the first.

In the house, the plants have got into the humidity system – which could boil up and blow at any moment. The Doctor sends Sarah after Henderson, so he might know Beresford's wavelength... but in the Crusher Room, she finds only Chase. Beresford contacts the Doctor, who says they've got only minutes before the Krynoid reaches primary germination – *ie*, ejects hundreds of embryo pods – and suggests a "low-level attack by aircraft with high explosives."

■ The ultimate threat, therefore, is that the fully-grown Krynoid stands on the verge of reproducing itself. Likewise, back at Surrey Green, Steed and Peel carry chemical herbicide into the country home of botanist Sir Lyle Peterson (Derek Farr), where the alien plant has been nurtured, only to see alien foliage crawling over the roof: "It's covered the whole building. In a few hours it'll seed!" Before that, however, came mutant astronaut Victor Carroon, in the final episode of *The Quatermass Experiment*: having grown into a vast plant-hybrid, and taken root inside Westminster Abbey, he, too, is about to shoot spores all over England before an heroic intervention by the eponymous Professor (Reginald Tate).

■ Back, too, to the climax of *TV Comic's Death Flower!*: the Doctor calls the Ministry for help, before he, Sarah-Jane [sic] and Sarric's former aide Sillett take refuge in the bell-tower of the local church while the plant that was Frank Lampard, "growing in size by the second," threatens to crush the entire building. Fortunately, the Ministry's helicopters arrive in the nick of time, dissolving both the former Lampard and the rest of the Sarricoids in water. As he and Sarah-Jane depart, the Doctor confirms that the intelligence behind the Professor was alien: "Once a human was dominated, so was his ability to think alone..."

■ The similarities between *Death Flower!* and *The Seeds of Doom* are obvious: the Doctor and Sarah working on behalf of a state agency; an alien intelligence able to infect humans by touching their arms, thus turning them into plant-men; the transformed man enveloping the building that our heroes are holed up in the climax, only to be saved by an aerial attack...

■ But, given that *Death Flower!*, too, is more *Avengers*-ish than *Doctor Who* in tone, it wouldn't be right to claim it as a direct influence on *The Seeds of Doom*; chances are, just as *Man-Eater of Surrey Green* clearly derived in part from *The Quatermass Experiment*, the two simply drew on a similar set of influences. Nonetheless, it's remarkable to note that *Death Flower!* was published between January and March 1975... just six short months before *The Seeds of Doom* entered pre-production.

With fighter jets on their way, the Doctor finds Chase in the process of placing Sarah in the crusher... but, following a struggle, it's Chase who's dragged into its jaws. As the planes turn to attack...

■ Robert Banks Stewart remains "pretty certain" that the aerial attack, which required stock footage of five RAF Phantoms in flight, was Douglas Camfield's idea.

FURTHER INFO

DVD
COMPANY 2|entertain
YEAR 2010
CAT NO BBCDVD 3044
AVAILABILITY Out now

VIDEO
COMPANY BBC Video
YEAR 1994
CAT NO BBCV 5377
AVAILABILITY Deleted

NOVELISATION

COMPANY Tandem Publishing Ltd/ Target Books
YEAR 1977
BOOK NO 55
AUTHOR Philip Hinchcliffe
AVAILABILITY Out of print

... the Doctor unfastens a pipe from the corridor wall and uses steam to force back the plants blocking their way out, taking cover in the grounds as the air attack destroys both house and Krynoid.

■ Model shots of the Krynoid crushing Chase's house, prior to both being destroyed, were mounted at Ealing Film Studios on Thursday 6 November 1975.

Later, at the Bureau, Sir Colin tells the Doctor that the Royal Horticultural Society has asked him to address a meeting, but the Doctor proposes taking Sarah on a holiday to Cassiopeia instead...

■ ... described as a 'galactic holiday camp' in the original script.

Soon after, the TARDIS arrives in the Antarctic: "We're back where we started!" exclaims Sarah.

■ This, together with Sarah's subsequent line, "You forgot to cancel the co-ordinate programme, didn't you?" is often held to be an error – since, back in Part One, the Doctor and Sarah had arrived in Antarctica by helicopter, not TARDIS. In fact, this is a simplification of an earlier attempt at the scene, in which the Doctor told Sarah to remember how 'we originally intended to come out here in the TARDIS, and then decided an aeroplane [sic] would be less conspicuous'. He continued, describing the TARDIS as 'like a lift. If you press the button for the second floor and then the button for the basement, you've got to go to...' – well, Antarctica before Cassiopeia, obviously. But nothing in the final scene contradicts this: after changing his mind about their mode of travel to the South Pole, the Doctor simply forgot to cancel the TARDIS' co-ordinate programme; no mistake.

■ The ageing TARDIS prop collapsed on top of Elisabeth Sladen while recording this coda, meaning a new model would be required for the next adventure, *The Masque of Mandragora* (1976) – and making this our last sight of the original version, which dated back to the series' first episode in 1963. DWM

'Jenna-Louise Coleman has a firm handle on the meter of Steven Moffat's dialogue, winningly rattling out his smart one-liners...'

GRAHAM KIBBLE-WHITE reviews *Asylum of the Daleks*

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

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Asylum of the Daleks

TELEVISION BBC One/BBC One HD

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Jenna-Louise Coleman, Nicholas Briggs, Barnaby Edwards, Nicholas Pegg
WRITTEN BY Steven Moffat
DIRECTED BY Nick Hurran
FIRST BROADCAST 1 September 2012

At last, the whole world gets to witness it. *This* is the *Doctor Who* we've always seen. You know, in our mind's eye, where it's got the scope and sweep of an epic. It's always had that. Remember when Jon Pertwee parted that hatch on Spiridon in 1973 to reveal a hibernating Dalek army? Some thought he was peeping through at an unconvincing clutch of toys. But what *we* saw was something very much like... well, very much like *Asylum of the Daleks*.

Drawn from the path-web of all our imaginings, this year's series opener is an absolutely majestic, mad, towering triumph. It feels like the point in the programme's history where, at last, the production is truly equal to the ideas. Actually, that's probably nonsense – *Doctor Who* in concept will always be out of reach. However, the scale of this thing is incredible, not just in height (a towering Dalek statue, the gigantic Parliament of the Daleks), but also breadth (flitting from Skaro, to modern-day Earth, to the snowy Asylum planet, to the Bedlam below). *Doctor Who* has never been built so big.

Yes, it's every Dalek ever. Although, sort of not. The collection of old props, for the most part, remains just that: props, unanimated in the half-light. Which is a bit of a shame. When we hear of their defeats on Spiridon, Kembel, Aridius, Vulcan and Exxilon, it would have been great to see those old boys shuffling in discomfort. Likewise, the 2010 models (and I'm on record as being one of the few who adores them) – it's a pity they've been relegated to spear-carriers. But, it was lovely to see them. All of them. Even the Special Weapons Dalek, who would have thought? It's deeply fannish, but there's something thrilling about having all ages of the show assembled together. A bit like laying out your Target books on the floor. It's every era of *Doctor Who* and it's all brilliant.

Nonetheless, this story is more than just an exercise in lathering up on *Doctor Who* loveliness. Yes, it's the most Dalek-y adventure ever, in what we're told will be the most monster-y run yet – Steven Moffat has gone on record saying: "The first line of the 2012 series document reads: 'This year is Doctor Who and the monsters'." But also, against our expectations, it's a defiant step into the show's future.

She's right there, immediately after the opening credits! It's Christmas come early! It's Jenna-Louise Coleman! What? We've perhaps become used to Moffat playing games with the programme's fiction, but now he's diddling with the fact. When Jenna was announced to the press back in March, she mentioned she'd start filming on *Doctor Who* for the Christmas story. "Which will be her first episode," added Mr Moffat unambiguously. *Unambiguously!* Oh yes, this has been a BBC compliance-mangling gambit, where even publicity has become supplicant to his plans. It's audacious and a pleasing affirmation of the showrunner's faith in the importance of, and the ability to maintain, surprises in *Doctor Who*, boldly defying those internet scuttlebutts.

Aside from the sheer pleasure of being scammed in this way, Jenna's arrival is also a masterful piece of misdirection. Upon clocking her, who could help but ruminate on what would be her route through the story – the path she'd take to becoming a *Doctor Who* companion? With those preconceptions snapped firmly in place, I'm willing to bet few guessed at that final, tragic twist. Perhaps we would if Oswin had simply been Oswin. We'll never know.

This has been a coup for Moffat. A true having-your-cake moment, because it's a surprise that works, even when it doesn't. You see, my mum thinks *Doctor Who* is brill, but she has no conception of Jenna's purported arrival date. I'm not even sure she's aware a new companion is on the way. To her, this is just the poor old Soufflé Girl. It'll be when she returns – in whatever form – on 25 December (assuming we're still working to that schedule) that dear old Mum will get her shock. Jenna has even cued up that moment with her last invocation straight into camera: "Remember." A revelation that can also reveal itself in reverse – it's quite something.

And so to Jenna-Louise Coleman. Let's welcome her to *Doctor Who* in the official manner – let's scrutinise. Although, at this stage we don't really know what we have to scrutinise. Is the character she's portrayed here representative of the TARDIS traveller she's still to become? Dunno. She seems to fit the show very well, though. Somehow she conforms to the *Doctor Who* archetype, a naughty wholesomeness that – to this reviewer anyway – kind of brings to mind Sophie Aldred. She also has a firm handle on the meter of Moffat's dialogue, winningly rattling out his smart ►

Look! It's the Special Weapons Dalek. Right. Where are the rest?

Amy gets on with living her life – the thing that goes on when the Doctor isn't there...

one-liners. Maybe one one-liner too many though? Because we're at an odd point in the show's history where very funny, very clever, very flirty rat-a-tat banter is becoming a little bit like *Doctor Who* 101. The "Chin Boy" and "Pop your shirt off as quick as you like" stuff feels like it's also the mode of address for Amy, River, sometimes even the Doctor. One hopes Jenna's obvious adeptness for this stuff doesn't mean she'll become overburdened with it, particularly when she proves so brilliant at playing out Oswin's final, heart-breaking realisation.

So it's a warm welcome to the new girl. Things are looking very good indeed.

But that doesn't mean Amy and Rory are yesterday's news. Finding them in the final stages of divorce proceedings is a nasty, very un-*Doctor Who* turn of the knife. It's the sort of bleak domestic heartbreak the programme has previously never had time for (Amy tells the Doctor life is "that thing that goes on when you're not there"), and proof – should it be required – the characters still have plenty to give.

Mind you, poor, poor Amy who is now unable to have children. The gynaecological horrors of Demons Run persist. For this reviewer, who always had misgivings about her abduction by Madame Kovarian and that *Rosemary's Baby* storyline, it feels like a further, very bitter twist. I guess my feeling is that intimate tragedies don't play out so well in the *Doctor Who* world, where jokes and chases and laser beams and evil robots also have to be bundled into a 45-minute story. That's not to say there isn't real heart in the scenes between the Ponds. Rory's summation that "the basic fact of our relationship is I love you more than you love me" is very moving, transmuting the joke that's underpinned their romance into something of great pathos. We have a long way to go with these two yet...

Asylum of the Daleks comes with the remit to make its eponymous meanies scary again. It succeeds, in part, by tapping into what terrifies them. Their relationship with the Doctor is key, of course. His towering goodness defines their bottomless evil – they're almost modelled in his image. At one point, our hero counsels Amy to stay scared, because "scared isn't Dalek." He's wrong. "We have grown stronger in fear of you," says the Oswin-Dalek. And fear has also made them reactionary. Too frightened to enter the asylum, they instead go to enormous lengths to attain the Time Lord and his friends (personal experience lends credence to the notion there's a fleet of Dalek agent bus drivers out there, all waiting for the swipe of Rory's travel card). More than that, this lot are utterly obsessive when it comes to the Time Lord. That moment towards the end of the episode when a ward full of Daleks advance on the Doctor, as if desperate just to touch him, is very telling.

Nick Hurran's exemplary direction helps too. Nervy, twitchy camerawork, often winding down from upon high; the creeping shadows and the surrealism of Amy's vision of happy humans cavorting in the basement (what's with the recurring motif of the ballerina, though?) all seed in a sense of discomfort. And just to help things along still further, Moffat throws in some good old fashioned body horror – eyepieces emerging from human foreheads, cadavers press-ganged back into life, the notion of Amy gradually becoming Dalek-ised and Oswin's entire loss of self. If given the opportunity, the Daleks will take everything we are.

It's interesting, then, that the final reveal is that the Daleks no longer know who the Doctor is. He says to them earlier on in the episode that "without a gun you're a tricycle with a roof." But without the Doctor in their lives – tormenting them, besting them, tartly referring to them as "Dear" – what are they then? Well... let's not ruminate too long on that. I don't think *Asylum of the Daleks* is setting up the Doctor's best enemies on a path to redemption. He'll be back in their lives before long, and once again they'll be fixating upon him, unleashing mad, evil schemes in his name.

In the meantime, we're left with Matt Smith dancing alone around the TARDIS, chuckling, "Doctor who?" Who indeed? *Asylum of the Daleks* has been a fabulous, thrilling series-opener. Possibly the best yet. But, by throwing us onto the back foot with the early arrival of Jenna-Louise Coleman, it gives us few clues about what's next. We didn't expect so many surprises this year – well guess what? We've been suckered again. All we can say with any real confidence is between here and *The Angels Take Manhattan*, it's gonna be epic. **GRAHAM KIBBLE-WHITE**

Dinosaurs on a Spaceship

TELEVISION BBC One/BBC One HD
STARRING Matt Smith, Karen Gillan, Arthur Darvill, David Bradley, Mark Williams, Rupert Graves, Riann Steele
WRITTEN BY Chris Chibnall
DIRECTED BY Saul Metzstein
FIRST BROADCAST 8 September 2012

What's that in Brian's trousers? "Only my balls." This gloriously rude and very silly joke is the t-shirt slogan for *Dinosaurs on a Spaceship*. Chris Chibnall's story is loud – it's very loud – outrageous, and funny in a specific way *Doctor Who* hasn't been of late. Because the laughs don't come from finely honed repartee, they come from a screwball sense of the absurd. There are dinosaurs, you see. On a spaceship. To invoke the Doctor's exclamation from the start of the episode: "Blimey, Charlie!"

There's a fascinating bit in Russell T Davies and Benjamin Cook's book *The Writer's Tale* where a sci-fi mag journalist accosts Russell at the press screening for the 2007 Christmas Special and, through a thin smile, damns *Voyage of the Damned*: "That was a fun episode, wasn't it? Just fun!" Isn't it odd how the mores of *Doctor Who* criticism are traditionally loaded against levity? Where 'fun' equates to 'flimsy'. In the same vein, if I described this story as 'a romp', you'd take that as code for 'not very good'. Thing is, *Dinosaurs on a Spaceship* is absolutely a romp, but it is also very good. It's a very good romp. A very good romp indeed.

Like *Asylum of the Daleks* before it, the story eats up settings – ancient Egypt, the African plains, *three* spaceships – and still has the audacity to break out a small pack of *Primeval*-baiting reptiles. That's alongside a scaly skin for the now constantly-tweaked series logo. Honestly, doesn't *Doctor Who* have enough things to spend its money on? However, this sense of abandonment breezes through the adventure. It's like this is almost another version of how the show could be. It's loose, louche, lewd and just for the hell of it, the Doctor is travelling with a brand new and rather amazing gang of people. I like that. By diverging a little from the current template, it feels akin to the best *TV Comic Doctor Who* story that ever there was. And thus I declare the Mitchell and Webb-voiced bickering robots are in fact a modern day reimagining of the Trods.

What's not quite so fresh, however, is the Time Lord's relationship with Queen Nefertiti. Well, at first, because, like every other famous woman in history, it seems she's very forward and doggedly intent on discovering where the Doctor keeps his golfing nick nacks. But that stuff is soon dropped for something more interesting – a powerful, charismatic character who nonetheless has absolute respect and trust in the time-traveller. Quiet affirmations like this do more to build his stature than hooded figures reading aloud portentous legends.

What about the other new-old friend, Riddell? Despite the fact the big game hunter's occupation informs the story, can you really conceive of the Doctor hanging out with someone who slaughters animals for trophies? Perhaps it's best not to worry as Rupert Graves does a sterling job chalking up a bounderish, old school hero. From that perspective alone, one can imagine the Doctor finds him a bit of hoot.

And then, of course, there's Brian. It's been to the show's benefit that the Ponds have been almost entirely without familial ties, other than each other... and little Melody. Kind of. But in recent times, we've been there and done that with Rose Tyler and Donna Noble's respective broods. Nonetheless, what a shame Rory's old man has been kept out of the picture for so long. Played with a twinkle – but not too much of a twinkle – by Mark Williams, Brian is great.

The Doctor and his 'gang'.

The cold-blooded Solomon, played by hot property David Bradley.

'*Dinosaurs on a Spaceship* feels like the best *TV Comic Doctor Who* story that ever there was...'

He's one of those characters who come along every so often in *Doctor Who*, someone who is able to perfectly and gently commentate on the show's absurdity. At one point that person was Wilfred Mott. And then, until he went native, it was Rory. But his old man does it best. "Are you saying dinosaurs are flying a spaceship?" he asks early on in the story – a twist of logic too far that nonetheless underscores how silly all this is. I also loved his rejoinder to the Doctor ("Thank you, Arthur C Clarke!"), the "is that a kestrel?" business, and – as I've already indicated – his balls. The final sequence with Brian eating a packed lunch, his legs dangling over the side of the TARDIS while the whole wide world rotates slowly below, is poetry. The mundane meeting the marvellous – which is what so much of *Doctor Who* is about. Thanks for coming with us for a bit, Brian.

Against this cast, the dinosaurs seem to shrink. Although there's been much talk about how the story has necessitated one of the biggest sets ever built for the show, that sense of scale hasn't quite made it to the screen. The creatures are expertly realised – it would be hard to find fault – but not utilised quite to their best. One would have expected a flurry of tooth and claw smashing through our screens. You've got dinosaurs in the story, let's go full-on dinosaur! Yes, the Doctor and pals riding a triceratops is a bravura moment, but that's the only true example of interaction. Otherwise, the reptiles remain in the background. The snarling and teeth-gnashing, instead, coming from David Bradley's Solomon.

Bradley's the kind of actor who seems like he's always been on an intersect course with *Doctor Who*. He represents the very best of that brand of British 'jobbing' thespian, a face who, when he pops up in a drama, connotes that what you're watching is clearly a cut above. It's to his credit he doesn't appear to be having a whale of a time as the villainous, Long John Silver-esque trader. It's a part that could have tempted a John Lumic-sized performance out of the unwary. Instead, Solomon is restrained, despite the emo hair and sci-fi crutch. And that's how it should be. The character is very, very dark with his talk of meticulously ejecting batches of Silurians (should have guessed they'd be involved, but I didn't) until he'd killed everyone on board, and his sexually-loaded threat to 'Neffy': "I would break you in with immense pleasure." All of this is defiantly underscored when – following that Disney-like scene of triceratops husbandry – he nonchalantly exterminates the creature.

In a spaceship stuffed full of reptiles, he's the most cold-blooded specimen. But does that make his eventual fate excusable? I'm not sure. Certainly everything is stacked against the character to ensure we don't like him, but I still didn't buy the Doctor's decision to send missiles into the trader's ship. My Doctor would never be so brutal, no matter what the provocation. If I had one note for Chris Chibnall – and in reality I'd never be so bold – I'd say keep faith with the fun. Because, that moment aside, this was a fun episode, wasn't it? Just fun! **GRAHAM KIBBLE-WHITE**

My Stepson Stole My Sonic Screwdriver

LIVE SHOW Currently on tour
STARRING Toby Hadoke
WRITTEN BY Toby Hadoke
FURTHER INFO www.tobyhadoke.com

This year has reportedly been a lean one for performers at the Edinburgh Festival Fringe, where every August, hundreds of rooms across the city become makeshift theatres. But there were no empty seats on the afternoon I went to see **DWM** writer Toby Hadoke's latest autobiographical one-man show. The crowd included more families than I'd seen at any other Fringe comedy performance this year, and aptly so, since *My Stepson Stole My Sonic Screwdriver*, although certainly decorated with Time Lord personal effects, at its heart, is all about the relationships within families.

Hadoke, an articulate storyteller, resembling perhaps a more academic Tim Vine, relates how his career as a dad compares to the absent father of his childhood. Over the course of an hour, he shares the insights gained from separating from his sons' mother, remarrying, to his childhood best friend, and becoming a stepfather in the process. Yes, that's all a bit Nick Hornby. But like Hornby's best known works, *Stepson* has the benefit of a protagonist with a grand obsession. Football. No, I'm joking. It's *Doctor Who*. Obviously.

It's a tough remit, this, balancing personal, at times painful, experience with the easier-to-laugh-at lifestyle of an adult *Doctor Who* fan, but Toby succeeds, in a show that is more adept and professional than its predecessor, *Moths Ate My Doctor Who Scarf*. It's tempting to say that he alternately addresses different groups in the audience, those who know the serial code for *The Space Museum* and those who don't. Tempting, but dead wrong. Those guffawing with the confessional laughter of recognition at once-thought-unique fan perspectives were exactly the same individuals quietly recognising universal life events such as weddings and funerals.

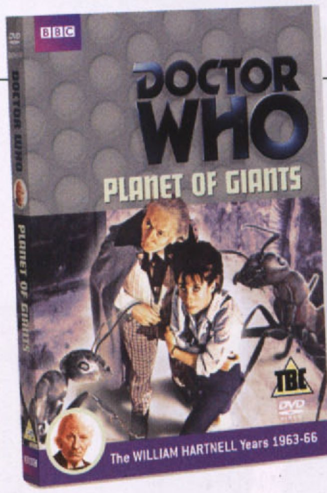
None of the many jokes actually do depend on knowing the serial code for *The Space Museum*, so friends and family of the faithful need never feel excluded. It would be hard in any case to feel alienated by Toby, whose style of autobiographical comedy resembles neither the rigid contrivances of a Dave Gorman, nor the fictionalised grandeur of a Stewart Lee. In their place is an unmistakably truthful account of his experiences in the last few years and what he learned from them. Augmented by a modest slideshow, he adheres to his prepared script, but responding and adapting to the mood in the room.

Toby, and then his kids' childhoods occurred either side of *Doctor Who*'s absence from television screens, perfectly illustrating its presence then and now. As a youngster, he impatiently gabbled the events of Sylvester McCoy episodes to an indifferent parent, only now to be on the receiving end of similar breathless précis himself, and his recreation of this stream-of-consciousness is a highlight.

But although some things are just the same for the two generations, what's changed is dramatic; for example, if you missed *Doctor Who* back then, that was it, and a young fan forced to attend a birthday party or nativity play would be wounded for life. In the digital world this is hard to imagine, but Toby reminds younger viewers that they never had it so good, and don't know they're born, if stopping short of actually professing that it were all fields round here when he were a lad.

Toby Hadoke has all the traits of a lifelong *Doctor Who* fan, along with an abundant self-awareness to express them funnily and movingly. One comes away from this reminded that behind the stereotypes, *Doctor Who*-lovers are real people. That's an affirming message for fans and non-fans alike. **DAVE OWEN**

Planet of Giants



DVD BBC

STARRING William Hartnell (the First Doctor), William Russell (Ian), Jacqueline Hill (Barbara) and Carole Ann Ford (Susan)
WRITTEN BY Louis Marks
DIRECTED BY Mervyn Pinfield, Douglas Camfield
FIRST BROADCAST 31 October – 14 November 1964
RRP £20.42

The TARDIS falls through the cracks in the pavement this month. Wedged between the mighty triumph of the series' first year and the even bigger successes that followed this limp season-opener. Unnoticed and unloved, *Planet of Giants* treads water until the Daleks emerge from under it in their first big comeback in the next story.

The Doctor – and his fellow travellers Ian, Barbara and Susan – have been reduced to the size of an inch. (Susan's prediction of the UK's switch to decimal currency may have been on the money, but it looks like neither she nor her grandfather have much time for the metric system.) This deflating experience is occasioned by a crisis aboard TARDIS. The doors open as they are about to land, and the pressure is such that it sends the Doctor into something of a panic. Ian wants answers. "Oh! Don't be childish!" cries the Doctor, flapping his cloak about him for dramatic effect.

It's not really good news when a story opens inside the spaceship, and as time went by it became less common. It seems to suggest a lack of urgency; that whatever threat, intrigue or high priest in a funny hat we're facing this week isn't sufficiently threatening, intriguing or funny-of-hat to grab our attention from the off. Even back then we'd get a tantalizing glimpse of Skaro or Marinus or revolutionary France before venturing aboard. The situation isn't helped here by William Hartnell, who would from time to time struggle with the pressures of studio recording. He splutters his way through this establishing scene waving his hands about as if he hopes to pluck the elusive dialogue from mid-air.

Happily, in this instance, he just needed a run-up. He rallies over the course of the following 70 minutes, and delivers a magnificent, nuanced performance. Squinting thoughtfully into the middle distance, flicking a pencil about as he ponders the mysteries of the over-sized world, striking a heroic pose as he lectures his friends on the dreadful seriousness of their discoveries. Hartnell is always watchable, even when he can't quite deliver what the writers had in mind. That mercurial quality that we associate with the Doctor – much in evidence in Matt Smith's interpretation – dates all the way back. Like the Eleventh Doctor, the First is often quite whimsical and playful, but he can suddenly turn and become serious, even angry.

The tragedy of this story is that like Hartnell, everyone involved seems to be performing small-scale miracles, and yet circumstances conspire to make it less than the sum of its parts. If anything's to blame, then it's Louis Marks' script, but even that seems ahead of its time. Like some of the best work of Fourth Doctor producer Philip Hinchcliffe and his script editor Robert Holmes, it plunders shamelessly from a classic science-fiction movie. In this case it's *The Incredible Shrinking Man*, whose hero finds himself the victim of unlikely predators, most notably his own cat. Equally, it is like the script is channelling Third Doctor producer Barry Letts, who was often inspired by ecological issues. In fact we're served up with a double-whammy of Pertwee-style moralising, as the evil here isn't just a deadly pollutant that threatens to destroy the world. As the plot thickens, it feels like we ought to cut to the Doctor tugging on his chin and saying, "It's greed, Chessington! Sheer human greed!"

It's easy to forget, watching in an environmentally-aware 2012, that *Planet of Giants* was topical. The audience at the time was predictably dismissive, serving up the kind of patronising "it's all great nonsense" reaction that Barry Norman used to whenever he reviewed a sci-fi film on one of his shows. It would seem that the viewers couldn't see beyond what they took as a straightforward retread of tales like *Gulliver's Travels*. Not everyone had read Rachel Carson's landmark book *Silent Spring*, published in 1962, which among other issues picked up on by Marks, warned of the threat to wildlife by DDT – the clear inspiration for his super-strength insecticide DN6.

To be fair to the typical 60s viewer, however, the pesticide apocalypse angle isn't really delivered with any subtlety or flair. Perhaps these new ideas were considered to be so innovative they didn't need dressing up, or perhaps they were keeping it simple so that children could understand.

Having checked in with the regulars, we're soon introduced to the limited guest cast tasked with selling DN6. Limited that is, not just to three unexciting men in suits, but also in their motivation. There's Smithers, a twitchy scientist whose noble intent is to solve the problem of world hunger; Forester, an unscrupulous entrepreneur who's determined to profit from the new bug spray at all costs; and bureaucrat Mr Farrow-Exposition who rolls up at the beginning of the first episode to explain everything all in one go. Forester, clearly not a fan of spoilers, shoots him dead to protect his investment.

Twenty minutes in and that's pretty much all the excitement over with. If this *was* a Pertwee story, then Forester would turn out to be the Master, and he wouldn't be there making a fast buck, he'd be using the lethal toxin to help some monstrous blob take over the world. All we get from Forester and Smithers, however, is a number of lengthy discussions about the paperwork that will certify DN6 as good to go, and the logistics of dumping Farrow's corpse at sea. With nothing much more than the novelty of our heroes' – shall we say – little predicament, the following episodes drag.

Such respected publications as Cornell, Topping and Day's *Discontinuity Guide* have pointed out that this story isn't representative of the series. But it's the mundanity of the insecticide storyline that makes it seem out of place, not its 'Honey, I Shrunk the TARDIS' antics. It's not surprising, given the flexible format they dreamt up, that the creators of *Doctor Who* were so keen on this kind of story. It's a concept that's been revisited many times since. The Fourth Doctor was often cut down to size, and last year's series featured two consecutive stories with miniaturised people –

Illustration: Ben Willsher

"Oh my word! What a big bee!"

'If this had been a Pertwee story, Forester would have turned out to have been the Master...'

the crew of the Teselecta in *Let's Kill Hitler* and those unlucky enough to be banished to the doll's house in *Night Terrors*. But it goes without saying that it was an ambitious project in 1964.

It's may come as a surprise, then, that on a technical level it's pretty much an unqualified success. The decision to deposit the minuscule adventurers in a garden is a good one. The outside world doesn't offer immediate clues that they've been shrunk, so an air of mystery is maintained. Designer Raymond P Cusick conjures up a world of everyday objects that tower over the Doctor and his friends. The attention to detail is astounding, the scale of everything from ants and seeds to books of litmus paper is perfectly consistent. The basic cuts from the over-sized sets to their 'real life' equivalents are staged with admirable precision.

The problem is that despite the production team's evident chutzpah, they can only go so far. When the travellers are menaced by a film insert of Sammy the cat, all they can do is stand still and wait for him to wander off. There's no way they could have convincingly achieved shots of Ian and Barbara being chased, much less hitching a ride.

There's a set-piece with a beautifully crafted fly, which in less skilful hands could have been an embarrassment. It seems churlish to offer such praise only to point out that it can't do much more than just buzz off and die off-screen. Everyone is pulling out all the stops, doing what they can... instead of cutting to a stock image of a bumble bee blown up to awe-inspiring proportions as per the script, they actually make one and drop it boldly into shot. In isolation all these vintage effects are magnificent, the problem is that they can't really sustain the attention for 75 minutes, especially when there's nothing else to work with except the thoroughly uninvolving yarn unfolding upstairs.

The question is this: on such evidence, was the BBC's Head of Serials, Donald Wilson, right to order producer Verity Lambert to condense the original third and fourth episodes into one part?

We were certainly lucky to avoid much of the serial's prolonged foray into *Dixon of Dock Green* territory. Intrepid sleuths Bert (long-suffering husband and ineffectual PC Plod) and Hilda (nosey telephone exchange operator) deliberate – at length – over Forester's dodgy phone calls. Given his failure to breathe life into the first three members of his guest cast, Marks seems content to present us with a couple of 'local village types' who again do nothing to remind us that we're watching the BBC's flagship adventure series.

There are whole scenes that feel like padding which are no great loss, like the sequence where Ian, Barbara and Susan help the Doctor transcribe the contents of a giant notepad over the course of 90 long seconds.

Some of the cuts, however, which were presumably necessary to excise a whole 25 minutes, spoil the drama – such as it is. Chief among these is the death of Sammy, who's been rolling around on the DN6-laced lawn, and collapses in an furry heap by the sink. Never mind the death of some fussy old civil servant! Kids and adults alike would have been horrified by the demise of the ill-fated moggy!

It would certainly have ramped up our fears for the stoic Barbara Wright, brought vividly to life by Jacqueline Hill. Since the second episode, she has been concealing that she's been infected by the insecticide. Well, she doesn't like to make a fuss.

As the story stands, DN6 is only seen to dispatch worms, ants and flies... as serious as this might be in Rachel Carson's book, it's not quite as shocking as killing a cat.

We also lose the scenes where the Doctor surmises exactly what's been going on in the larger world. Admittedly, he arrives at some very accurate conclusions on the basis of some sketchy evidence, but it's an important scene. In the broadcast version they know a murderer is on the loose and that it's vital that they stop the spread of DN6, but without working out exactly who's doing what and why, their eventual course of action seems incredibly rash.

They intend to attract attention by setting fire to a pressurised can – an insanely dangerously thing to do. Anyone walking into the room could have been blinded or scarred for life. I'm surprised it ever made it into a series aimed at children. Anyway, the plan works and that's that.

If you'd been waiting three weeks for the TARDIS crew to return to their original size and scare the life out of Smithers and Forester you'd have been disappointed. The conclusion would have benefited from a dramatic shot of the tiny travellers visibly growing. Instead, it's done the other way around, and all we get to see is a seed that appears to diminish in size on a shelf in the TARDIS as the ship grows around it. Maybe all concerned lost their nerve. Maybe they just didn't have the time.

It's a shame, really. Especially as the third (as broadcast) episode sees the début of Douglas Camfield, who was given an episode to direct after he took charge of some action sequences for *Doctor Who*'s very first director, Waris Hussein. Perhaps, if this story had been made a few years later, Camfield – who went on to direct some of *Doctor Who*'s best – might have given this struggling tale a more memorable finale.

Fittingly, the making of this story was one long struggle to overcome huge obstacles. It may not stand tall with giants of its era (all those Dalek stories and much-loved historicals) but it does at least have the same pioneering quality that made those early years solid gold.

DVD Extras

Almost 50 years have passed since this little escapade hit BBC1, and sadly there are few people still around to put it under the microscope. Its small company of guest actors has passed away. Bert and Hilda have gone off to their post-office-cum-police-station-cum-potting-shed in the sky; and Smithers and Forester have gone to join Farrow. Ian and Susan are still with us – in fact actor Carole Ann Ford has plenty to say about playing the Doctor's quirky granddaughter in a 2003 interview presented here in full for the first time. But Carole and co-star William Russell don't really have that much to share on the subject of climbing up drainpipes, or striking colossal matches.

Documentary maker Ed Stradling tries to let us down gently on *Rediscovering the Urge to Live* (*The Urge to Live* was the title of the fourth episode before it was spliced together with *Crisis* – the third episode). He explains the difficulties they faced in finding anyone to talk about the serial. Instead of an authoritative 'Making Of' they decided to recreate the original third and fourth parts...

Now, hang on! What about Ray Cusick? Hasn't he been overlooked enough? The designer who gave us the Daleks! He would surely have some anecdotes about presenting Verity Lambert with his massive worm. Who wasn't looking forward to watching him elaborate – in his inimitable world-weary style – on how he worked wonders on a meagre budget with the help of Shawcraft Models? He's not even on the commentary. It's a disgrace!

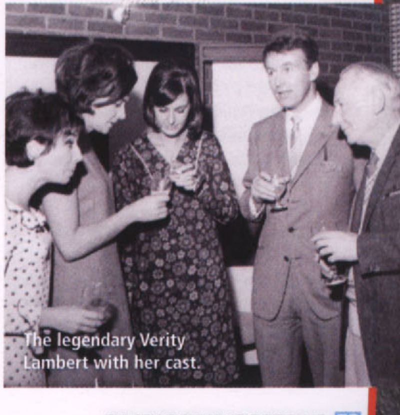
Admittedly, if you stick your DVD into a computer you can look at two of his design drawings... but at the risk of seeming ungrateful, where are the rest?

Luckily for Ian Levine, who directs the re-enacted segments of *Crisis* and *The Urge To Live*, many of you will be much more interested in listening to someone pretending to be William Hartnell – accompanied by repeated close-ups of the First Doctor that look like he's chewing a wasp – than hearing from poor old Ray.

Most fans would totally understand. Wouldn't it be amazing if someone could open a long-forgotten BBC cupboard and discover the original videotapes of episodes three and four? But what would be particularly exciting in that instance, would be recovering long lost footage of William Hartnell and the other regulars. All of the actors reading in here do their best, but even William Russell and Carole Ann Ford can never restore what's been lost. It's gone.

No doubt many will enjoy seeing the excised material in this context, and perhaps it's in the spirit of the original production that it faces its own technical limitations. It's not a particularly comfortable viewing experience, though and, frankly, if they wanted to include a fourth episode on this disc, BBC DVD could have presented us with the formerly missing Hartnell episode *Air Lock*, which I suspect is far more keenly anticipated than *Planet of Giants*, and included the original scripts of *Crisis* and *The Urge to Live* as PDFs.

A less controversial inclusion is yet more archive footage, this time an interview with *Doctor Who*'s first producer – and TV legend in her own right – Verity Lambert. For those who don't know the full story of the series' origins it covers all the bases – casting the Doctor and Susan, the creation of the Daleks, the very first title sequence and the iconic theme music. She even runs through some of the other Doctors making largely generous comments. After sitting through five episodes of *Planet of Giants*, it's a reminder that, when you look at the bigger picture, Verity and her tireless team got so much right. **RICHARD ATKINSON**


The legendary Verity Lambert with her cast.

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
William Russell narrates THE TIME MUSEUM by James Goss
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

The Time Museum

AUDIO READING Big Finish

WRITTEN BY James Goss
PERFORMED BY William Russell and Phillip Pope
FEATURING Ian Chesterton
RRP £8.99 (CD), £7.99 (download)

Nearly 49 years ago, an old man took two school teachers into time and space and started off a legend... well, you know the rest. But that was a lifetime ago for Ian Chesterton. Until he wakes up in a laboratory that looks almost exactly like the one he taught in so many years before at Coal Hill School. He is greeted by the mysterious Pendolin, who wants an explanation for every detail in the classroom. Ian learns he is the star exhibit in the 'Chesterton Exhibition'. But the exhibition is under attack from mysterious creatures that want to feed on his memories.

The Time Museum is a two-hander between the remarkable William Russell as Ian and Philip Pope as Pendolin. It's a play about memories, storytelling and unreliable history – Ian's recollection of all those years ago is far from precise, and as he conflates details of some of his adventures, we're treated to intriguing mash-ups like the Aztecs sacrificing Susan to the Masters of Luxor. And as his memories fade, so the museum begins to shift and change around him, leading to a cliffhanger that's quite breathtakingly strange – and entirely in keeping with the go-anywhere, do-anything nature of the First Doctor's adventures.

While *The Time Museum* is a meditation on age and loss, it also places Ian at the heart of the Doctor's adventures. Recalling a moment when he stopped the Doctor from killing a troublesome caveman, Ian suggests that the Doctor's experiences with those two oh-so-human teachers changed him for ever, for the better, teaching him never to be cruel or cowardly. Ian and Barbara made the Doctor who he is: they are the genesis of the Doctor.

As we head into the 50th anniversary year, it's humbling to be taken right back to the beginning, to the days that are fading out of memory and time, and to realise again just how remarkable the journey has been, and just how important a part of it William Russell is. **MATT MICHAEL**

Black and White

AUDIO DRAMA Big Finish

WRITTEN BY Matt Fitton
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Philip Olivier (Hex), Maggie O'Neill (Lysandra Aristedes), Amy Pemberton (Sally Morgan)
ALSO STARRING Stuart Milligan (Garundel), Michael Rouse (Young Beowulf), Richard Bremmer (Old Beowulf),
RRP £10.99 (CD), £8.99 (download)

Last month's Seventh Doctor audio concluded with Ace and Hex losing their own white TARDIS, tumbling into a black TARDIS and discovering two women waiting for them. *Black and White* begins with an episode that explains why Captain Lysandra Aristedes, formerly of the Forge, and Sally Morgan, who first appeared opposite Sylvester McCoy in *The House of Blue Fire*, are inside the ship. But this is just the prelude to an audio that begins to tie up a story that's been going on since at least 2009, when the TARDIS first turned white.

While Part One focuses on establishing Lysandra and Sally as members of the TARDIS crew, writer Matt Fitton cannily makes sure Ace and Hex aren't sidelined. Understandably, Ace is miffed that the Doctor seems to have been training Lysandra to operate the TARDIS and go on missions for him, and a lot of the fun of the audio comes from them vying to be top dog. Meanwhile, Hex and Sally take an instant shine to each other – and Hex has another opportunity to voice his doubts about the Doctor.

However, the second episode throws the new companions straight into an adventure in the seventh century, where they discover that the origins of the epic poem *Beowulf* were inspired by real events. While Ace and Lysandra encounter the young Beowulf, at the time of his fight with the monster Grendel, Hex and Sally are thrown forward in time and encounter the older Beowulf preparing for his final battle against the dragon.

DOCTOR WHO
Sylvester McCoy and Sophie Aldred in BLACK AND WHITE by Matt Fitton
THE AUDIO ADVENTURES OF DOCTOR WHO

For anyone familiar with the Beowulf story, this is a neat approach, and allows Fitton to indulge in the kind of time-travelling brain teasers that Steven Moffat's TV episodes delight in. Linking both time zones is the alien Garundel, played by Stuart Milligan – *The Impossible Astronaut*'s President

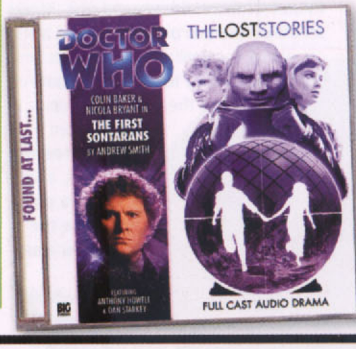
The First Sontarans

AUDIO DRAMA Big Finish

WRITTEN BY Andrew Smith
STARRING Colin Baker (the Sixth Doctor) and Nicola Bryant (Peri)
ALSO STARRING Dan Starkey (Jaka), Anthony Howell (Jacob), Lizzie Roper (Jane Ross), John Banks (Lork)
RRP £14.99 (CD), £12.99 (download)

The Moon, 1872: the sixth Doctor and Peri take a jaunt, but to their surprise they discover a beacon, transmitting signals from the Earth into space. Investigating further, they uncover a whole community of exiled alien Kaveetch sheltering in nineteenth-century England. But they aren't the only race of aliens lurking in this period of history. A squadron of Sontarans is closing in. And where there are Sontarans, their perennial enemies the Rutans are normally close behind. If the Doctor and Peri don't do something quickly, then Earth could become the front line in a war without end.

Bumped in 1985 (in favour of *The Two Doctors*), Robert Holmes' own Sontaran story, *The First Sontarans* uses the monsters more respectfully than their own creator did – and better than Big Finish did in its first Sontaran audio, *Heroes of Sontar*. It helps that Dan Starkey – the current face of the Sontarans on TV – is on hand as Jaka. But where this audio wins out is that it takes the Sontarans right back to their roots – brutish warriors with a sexist, racist ideology and a pathological hatred of the Rutans. This play explains where they got it from.


DOCTOR WHO
THE LOST STORIES
COLIN BAKER & NICOLA BRYANT in THE FIRST SONTARANS by ANDREW SMITH
FOUND AT LAST...
FULL CAST AUDIO DRAMA

Andrew Smith, who previously wrote the 1980 Fourth Doctor serial *Full Circle* (a story similarly featuring a species with a bizarre life cycle), follows through on the promise of the title and brings us face to face with the original Sontarans. But while this origin story is clearly influenced by the genesis of the Daleks (who, remember, were the product of a war between the Kaleds and the Thals), and we even get to meet the Sontarans' own version of Davros, their origins are perhaps even more tragic than the Daleks'.

Smith also plays a trump card by having the Sontarans – normally

The Empty House

AUDIO READING AudioGO

BY Simon Guerrier
FEATURING The Eleventh Doctor, Amy and Rory
READ BY Raquel Cassidy
RRP £10.20 (CD)

Written by Simon Guerrier, *The Empty House* is a *Doctor Who* ghost story, complete with an endless thunderstorm and creepy house where things go bump in the night, that has run head first into the TV series' recent trend for stories that play with time. When the TARDIS is mysteriously knocked off course, the Doctor, Amy and Rory make a hasty landing, arriving in a rural part of Hampshire in the 1920s. There they discover a crashed, spaceship that has suffered damage when coming out of warp drive.

The Doctor recognises that the ship belongs to the sometimes-violent race, the Groog. When Rory disappears, the Doctor becomes convinced that he is being held hostage by the aliens in an nearby isolated house. The Doctor and Amy find the house completely empty, but when Amy starts to hear voices, neither is convinced they are quite as alone as they seem.

The Empty House rattles its ghostly chains effectively and Guerrier throws in lots of detail. The Doctor and Amy's exploration of the house is described to the nth degree. In real terms not a lot is happening but it's a style that ekes out a lot of tension, and the sombre voice of reader Raquel Cassidy (Miranda Cleaves in the TV story *The Rebel Flesh*/*The Almost People*) is well suited to the piece in general.

Guerrier, however, makes an unusual choice in telling his story the opposite way round to how you might expect. Most stories that flirt with the supernatural play a game with the audience. Everyone knows it'll come down to aliens in the end, but they still give you time to consider other possibilities. When the Doctor discovers the Groog spaceship right at the beginning of the story, this enjoyable route is effectively closed off. On the one hand, this makes the story slightly less fun than it might have been. Guerrier's house ticks all the right boxes – old-fashioned, deserted and in the middle of nowhere – but flagging up the aliens so early on does rob it of some of its creepiness. On the other hand, the story is subtle. The Doctor's efforts to get the aliens to come out of hiding leads to an effective twist and the revelation that this is a story that could be seen from two distinctly different points of view.

Nixon – with the voice of Roger from *American Dad*.

While the four companions are well used, Sylvester McCoy appears only briefly – his occasional interjections are perfectly in keeping with this most manipulative incarnation, preferring to suggest the solutions to his friends rather than carry them out himself. Fitton makes a virtue of McCoy's limited availability to suggest his battle against the elder gods is reaching a climax, and he is confronting an evil from the dawn of time.

Concluding with a resolution to the black and white TARDIS conundrum, *Black and White* satisfyingly links the ongoing storyline to its self-contained tale of Beowulf whilst playing on the parallels between the Doctor's universal conflict and Beowulf's own experience of gods and monsters. But it seems that the imminent final battle may not end well for this new TARDIS crew. **MATT MICHAEL**

an unstoppable military machine – become the victims of an even more terrible threat. One is imprisoned with the Doctor, and is confronted with the remains of grisly vivisections and experiments on his comrades. Smith delves under the helmet to question what Sontaran culture must really be like – and why. But as a whole, the audio marches on relentlessly towards its action-packed climax.

This is the last *Lost Story*, at least for now, to feature the Sixth Doctor. Colin Baker has made the most of these plays to plug the gap between the acerbic Sixth Doctor of his 1980s TV stint, and Big Finish's gentler version.

The story begins with a timely elegy to the first man on the moon, the late Neil Armstrong, with the Doctor and Peri taking a moment to remember the wonder of a true pioneer and a hero to millions. It's a touching moment in a story that is otherwise, like the Sontarans, brutally efficient and effective. **MATT MICHAEL**

BBC
READ BY RAQUEL CASSIDY
DOCTOR WHO
THE EMPTY HOUSE

While the haunted house stuff can seem a little bit perfunctory because it's clear from the beginning all along that it's aliens not ghosts, the ending makes you want to listen to the whole adventure again. Like the film *The Sixth Sense*, *The Empty House* is a rewarding story that can be enjoyed from a new perspective when experienced for a second time. **VANESSA BISHOP**

The Highlanders

TALKING BOOK AudioGO

WRITTEN BY Gerry Davis
READ BY Anneke Wills
FEATURING The Second Doctor, Ben, Polly and Jamie
RRP £13.25 (CD), £12.29 (download)

BBC
DOCTOR WHO
THE HIGHLANDERS
GERRY DAVIS
READ BY ANNEKE WILLS

Read by Anneke Wills, who played Polly in the original TV serial of *The Highlanders*, this rousing version of Gerry Davis' 1984 novelisation is – at a brief three hours 20 minutes, running over three CDs – AudioGO's shortest *Doctor Who* novel release yet. But it's worth every penny for the fresh fun that it casts on the adventure. From the military drums and pipes of the Highland troops to the far-off boom of cannons and musket fire, music and sound designer Simon Power swathes *The Highlanders* in atmosphere.

There's no hiding from the fact that this isn't a strong story for the Doctor. Compared to all the rushing about Ben and Polly do he does relatively little – although when he does appear, the scenes sparkle. Unusually for a 'historical', nothing very major seems to happen. *The Highlanders* doesn't deal with the main event – the Battle of Culloden – but instead looks at the aftermath. The plot essentially follows the mopping-up process carried out by the English Redcoats, with the Doctor and company meeting young Jamie McCrimmon for the first time and escaping one capture after another.

The novelisation emphasises the strong characterisation. Davis' sympathies lie with Jamie and his clan, while the Redcoats are portrayed as ruthless and with hardly a good egg among them. Wills shines magnificently in her reading, tackling all the regional accents, both Scottish and English. *The Highlanders* hides a superb villain – Solicitor Grey, a cold snake of a man who illegally sells captured Scots to the West Indies as slaves. With a detached attitude that sees him dismiss the Culloden bloodbath as uninspiring, Wills turns him into the main attraction – a character of zero humanity and a memorable figure to boo and hiss. She also enjoys pirate gunrunner Captain Trask, owner of the slave ship *The Annabel*, who's a raucously drunkard with a belly laugh and 'shiver me timbers' brogue that wouldn't disgrace a pantomime.

Davis' novel doesn't stray very far from the original 1966/7 TV serial. However, it's notable that both Davis and Wills see the character of the Second Doctor in the same humorous way that fans do. While scenes of the Doctor pretending to be German – and later dressing up as a woman – are amusing, the portrayal of the Second Doctor himself is rather darker than appeared on screen. Davis' description drops the Paris Beau hat that were still part of the character's post-regeneration excesses and Wills reads him in a way that's almost dour and unfriendly.

Overall, *The Highlanders* breathes new life into an often-overlooked story and is a triumph for all those involved. **VANESSA BISHOP**

> **'Music and sound designer Simon Power swathes *The Highlanders* in atmosphere.'**

The Lost TV Episodes Collection Five: 1967-1969

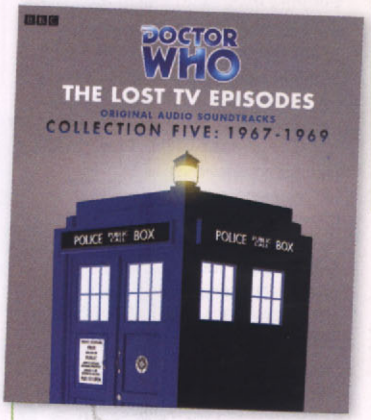
TV SOUNDTRACKS AudioGO

CONTAINS *The Enemy of the World; The Web of Fear; Fury from the Deep; The Wheel in Space; The Invasion; The Space Pirates*
WRITTEN BY David Whitaker; Mervyn Haisman & Henry Lincoln; Victor Pemberton; Derrick Sherwin; Robert Holmes
STARRING Patrick Troughton (the Second Doctor), Frazer Hines (Jamie), Deborah Watling (Victoria), Wendy Padbury (Zoe)
RRP £80.00 (CD)

The Lost TV Episodes Collection Five brings to an end AudioGO's re-releases of missing story soundtracks with six Second Doctor adventures: *The Enemy of the World*, *The Web of Fear*, *Fury from the Deep*, *The Wheel in Space*, *The Invasion* and *The Space Pirates*. Most of this collection will be familiar to long-term fans. Although it's almost completely missing, *The Web of Fear*'s tale of Yetis in the London Underground feels very well known. The same for *Fury from the Deep* – not one of its six episodes survive but with its parasitic seaweed creature and sinister, perfect-for-audio heartbeat motif, it's no less talked about and praised as a real frightener.

These soundtrack readings, however, act as a useful reminder that not all stories live in the fan consciousness quite as vividly as we think – *The Enemy of the World*, for example, is sometimes cited as a James Bond pastiche. But who recalls the very Bond-like secret underground base introduced in Episode 4 with its futuristic equipment capable of engineering 'natural' disasters? Even *The Web of Fear* hides a few less-remembered sequences, such as the battle between the Yeti and the army in Covent Garden that briefly takes the story above ground.

The Wheel in Space may be the least celebrated of the Second Doctor's four Cybermen stories, but its plot – another attempt to gain a foothold on Earth by invading a remote human outpost – sits perfectly with previous Cybermen tales, before *The Invasion* sees them arriving on Earth in huge numbers. *The Invasion* can be seen as the ultimate Cyberman story – the conclusion of a five-story arc that started with *The Tenth Planet* and culminated in everything the Cybermen ever worked for. *The Invasion* plays incredibly well on audio. If the visuals of the swinging 60s have made a period piece of its surviving episodes, its soundtrack feels very modern. Aided by Don Harper's unusual spiky score, its opening episodes strike the sinister note of contemporary spy thrillers – its invasion feels genuinely large scale, and resonates with a sense of realism and believability.



All the stories included in this set feature linking narration by Frazer Hines, who played the Second Doctor's companion, Jamie. For *The Wheel in Space*, he shares his narration duties with Wendy Padbury, who played fellow companion Zoe. A bonus disc features PDF files of the original camera scripts and interviews with Hines and Padbury. Recorded in 2004, Padbury's observation that all modern television has to look like films stands out in light of *Doctor Who*'s spectacular comeback in 2005. A number of ideas presented in the episodes in this collection have played their own part in that glorious return. **VANESSA BISHOP**

The Ambassadors of Death

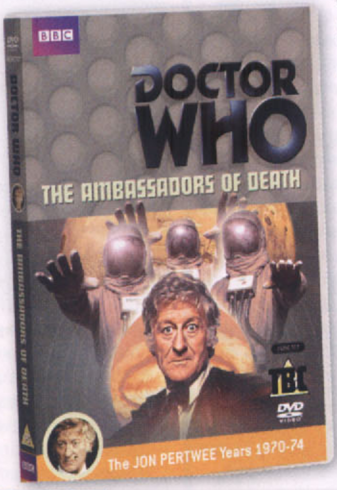
DVD BBC DVD

STARRING Jon Pertwee (the Third Doctor), Caroline John (Liz Shaw), Nicholas Courtney (Brigadier Lethbridge-Stewart), John Levene (Benton)
WRITTEN BY David Whitaker
DIRECTED BY Michael Ferguson
FIRST BROADCAST 21 March – 2 May 1970
RRP £20.42

RELEASED 1 OCTOBER

The lost astronauts return to Earth – but are they human?

The Ambassadors of Death has taken its sweet time to come out on DVD – not through any lack of merit, ambition or invention in the story, but because of the diverse and often dubious quality of the picture and sound on the episodes themselves. "The story is, necessarily a patchwork quilt in terms of quality," reveals restoration expert Peter Crocker. "The existence of the first of the story's seven episodes on its original broadcast videotape makes it impossible not to be a tad rueful when watching even the best of the later episodes – but hopefully anyone who remembers watching the story on UK Gold or US PBS stations in the 1990s will appreciate how much we've been able to close the quality gap! That first episode is, in fact, the earliest episode of *Doctor Who* to survive on its original broadcast videotape, and sadly the remaining six episodes cannot hope to match this quality, despite our best efforts. The surviving copies of these episodes were taken from film recording negatives made at the time of broadcast, and while some are slightly better than others in terms of grain, detail and stability, there were no particularly nasty surprises for us in store..."



As with several other stories of the era, notably *Planet of the Daleks*, colour has been restored to these episodes for DVD release by various means. "The NTSC home video recording from the US is really very poor quality apart from Episode 5," Peter continues, "and in an ideal world we would have tried to use Richard Russell's 'colour recovery' process for all of Episodes 2-7. However, that process is itself so unreliable and time-consuming that we decided early on to limit that process to those parts of the story deemed too poor to be in colour on the home recording."

"In principle," says Richard himself, "the colour recovery process is an almost fully automatic operation, the human operator only having to make a decision about which of four possible colour 'quadrants' is correct, based on his knowledge of the 'real world'; for example that people's skin is usually pink not blue. However, there are so many reasons why the process can and does fail, that the 'raw' output almost always needs a lot of manual tweaking. What's more, the nature of the errors is such that off-the-shelf editing tools, like those Peter uses, are not ideally suited to correcting them. I wrote a custom software application – the Quadrant Editor – which I run on the raw colour recovery output, to get it into a state in which the residual faults are of the kind that Peter has the tools and skills to correct."

As well as the restored episodes, the release includes a supporting 'making-of' featurette, which concentrates on the story's extensive stunt work. "It always struck me as one of the most action-packed of adventures," points out documentary producer Chris Chapman, "with the stunt team HAVOC coming on board for the first time and director Michael Ferguson basically going mad – with helicopters, explosions and motorbikes thrown into the mix. Michael was an obvious choice for an interviewee, as he's always a lot of fun and remembers all the mad little details. It made sense to get the HAVOC boys involved, so I had legendary stuntmen Derek Ware and Roy Scammell in for a chat, resulting in some of my favourite interview moments on the DVD range. For a voice of reason amongst the bravado, we called up Margot Hayhoe, assistant floor manager on many *Doctor Who* stories, and script editor Terrance Dicks completed the line-up. I feel the result is one of our better documentaries – with plenty of mad incident!"

The disc also includes the final instalment of *Tomorrow's Times*, looking at the Third Doctor's era as reported in the press. "Peter Purves' presentation skills make this one of my favourite episodes," reveals producer Marcus Hearn. "Some actors are initially daunted when presenting – but of course Peter is a presenter as well as an actor, so he breezed through it!"

"Overall," Peter Crocker concludes, "I think we've been vindicated in leaving the difficult Pertwee stories to the end of the range. We can now solve problems that were insoluble a few years ago, and edge closer to having all of Jon Pertwee's era available in some sort of colour." **DAVID DARLINGTON**

BUY IT BECAUSE: It's a story unlike any other, scrubbed up as well as it's looked in four decades.

WHAT'S IT ABOUT?

The Doctor and UNIT are called in when all communication from Mars Probe 7, on its return voyage to Earth, is cut off and contact with a rescue mission is also lost. The Doctor unearths a conspiracy which aims to provoke conflict between mankind and a mysterious alien species...

EXTRA FEATURES

- Commentary with stars Caroline John and Nicholas Courtney, guest stars Peter Halliday and Geoffrey Beevers, script editor Terrance Dicks, director Michael Ferguson and stuntmen Derek Ware, Roy Scammell and Derek Martin, moderated by Toby Hadoke.
- *Mars Probe 7: Making the Ambassadors of Death* – with Michael Ferguson, Terrance Dicks, Derek Ware, Roy Scammell and assistant floor manager Margot Hayhoe.
- *Tomorrow's Times: The Third Doctor* – presented by Peter Purves
- Photo Gallery and original TV trailer
- Subtitles & subtitle production notes
- PDF *Radio Times* listings
- Coming Soon – *The Claws of Axos*

DEREK WARE
STUNT ARRANGER

MARGOT HEYHOE
ASSISTANT FLOOR MANAGER

MICHAEL FERGUSON
DIRECTOR

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

SEPTEMBER

THURSDAY 27

BOOK - HARDBACK

- ***A History of the Universe in 100 Objects*** by Steve Tribe and James Goss BBC Books £20.00
See page 78

SATURDAY 29

CD - AUDIO DRAMA

- ***Gods and Monsters*** by Mike Maddox and Alan Barnes [Seventh Doctor, Ace, Hex] Big Finish £14.99
- ***The Burning Prince*** by John Dorney [Fifth Doctor] Big Finish £14.99

CD - AUDIO READING

- ***The Lost Stories: The Rosemariners*** by Donald Tosh [Second Doctor, Jamie and Zoe] Big Finish £12.99
- ***The Companion Chronicles: Project: Nirvana*** by Cavan Scott and Mark Wright [Seventh Doctor] Big Finish £8.99 See page 78

OCTOBER

MONDAY 1

DVD

- ***The Ambassadors of Death*** by David Whitaker [Third Doctor, Liz, the Brigadier] BBC DVD £20.42
See above

THURSDAY 4

CD - TV SOUNDTRACK

- ***The Pirate Planet*** by Douglas Adams [Fourth Doctor, Romana, K9] AudioGO £13.25

CD - TALKING BOOKS

- ***The Visitation*** by Eric Saward [Fifth Doctor, Tegan, Nyssa and Adric] AudioGO £13.25
See page 78

DOCTOR WHO
BBC
THE PIRATE PLANET
The BBC Full-Cast Television Soundtrack starring Tom Baker
Narrated by John Leeson

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

The Burning Prince

AUDIO DRAMA Big Finish

WRITTEN BY John Dorney
STARRING Peter Davison (the Fifth Doctor)
ALSO STARRING Caroline Langrishe (Shira), George Rainsford (Prince Kylo), Clive Mantle (Tuvold), Dominic Rowan (Corwyn), Derek Hutchinson (Altus)
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 SEPTEMBER

Almost four years ago, Big Finish started splitting its main *Doctor Who* range into three-story mini-series. Sometimes, the releases were linked only loosely. Often though, they formed a definite trilogy. But always, they featured the same Doctor and companion(s) throughout.

The final mini-series of 2012 is a little different. Each of the three stories features a different Doctor – the Fifth, Sixth and Seventh – starting this month with Peter Davison in *The Burning Prince*.

"I wanted to do an action movie," confesses writer John Dorney. "I wanted to do a full-on, balls-to-the-wall action film. People are trapped in a very tense environment, a very dangerous situation, and it's just a series of problems they've got to get through; it's about the desperate struggle to survive and save the day. Not all the problems are generated by the monsters – some of them are generated by the human cast, and not everybody is on the side of the angels... so the Doctor's fighting against monsters both literally and metaphorically."

There's a linking element (although exactly what that linking element is will remain a mystery until the second story) which connects *The Burning Prince* with the two adventures that follow and John, having chosen to write the première, was involved in its creation. "Overall it was an incredibly complex undertaking," he recalls. "I got a fairly wide brief from Alan [Barnes, the script editor] – he'd gone some way with the concept of the trilogy as a whole, and then I could pick one of the three slots to go with. It's an incredibly difficult thing when you've got a brief that big, that wide in scale, to develop the linking element so that it can justify 12 episodes."

In all these episodes, the respective Doctors are travelling solo. "As regards the Davison Doctor, there aren't really many stories we've done with him without a companion," John observes, "so it's quite interesting to put him into this situation. I suppose it's not really different from a normal story where he's separated from his companions – he still reacts to other people the same. There's almost a degree to which, because he has such stress with his companions usually, it's nice to get him out of that environment. It's nice to have him cut loose without the feeling he has to justify himself to people.

"I also think there's a certain degree of freedom. You can begin to tell a slightly different style of story without having a companion in it. There's a certain pressure, if you've got the companion in it, to basically bump up the story and have multiple threads going off in different directions. What I thought would be fun would be to keep it quite linear, pretty much focused on the route the Doctor has through the story. Half-way through the first episode, everybody in it locks down into a group, and that doesn't break up until the fourth episode. It does give it that more direct focus.

"The other thing is, I wanted to ramp up the body count. If you don't have any companions, then you can surprise people with who lives and who dies..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's the start of an epic saga which spans three distinct eras of *Doctor Who*.

DOCTOR WHO
Peter Davison in
THE BURNING PRINCE
by John Dorney
THE AUDIO ADVENTURES OF DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

The Doctor arrives on the ship of Prince Kylo, who is on a quest to find the lost Princess Aliona, to whom the prince is betrothed. A sabre-toothed monster roams the corridors of the ship and the Doctor soon discovers that he is not the only alien aboard...

The Acheron Pulse

DOCTOR WHO
Colin Baker in
THE ACHERON PULSE
by Rick Briggs
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

AUDIO DRAMA Big Finish

WRITTEN BY Rick Briggs
STARRING Colin Baker (the Sixth Doctor)
ALSO STARRING James Wilby (Tenebris), Joseph Kloska (Dukhin), Jane Slavin (Teesha), Chris Porter (Vincol), John Banks (Boritz), Chook Sibtain (Athrid), Carol Noakes (Olerik)
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 OCTOBER

WHAT'S IT ABOUT?

The TARDIS takes the Doctor to the planet Cawdor at the heart of the Drashani Empire, which is at war with the mysterious Wraith led by the Warlord Tenebris. As the final conflict approaches, the Doctor strives to uncover Tenebris' motives and the secret of the Acheron Pulse...

As Big Finish's mysterious new Doctor-spanning trilogy continues, the narrative shifts to the Sixth Doctor in *The Acheron Pulse* by Rick Briggs. "It's one of those stories where the Doctor doesn't just happen by," he explains. "Consequences are at the heart of what it's all about."

It follows on closely from the preceding Fifth Doctor adventure *The Burning Prince*. "When I came on board," Rick recalls, "John Dorney had written the outline for *The Burning Prince*, and that gave me an introduction to the backdrop of the empire all three stories are set in. I built my whole story from his closing scene! I took that as my starting point – it was almost like taking a baton and running with it. When I'd got my story pinned down, John had written a draft by that point, so by the time I wrote my script I had a really good sense of the linking elements through the trilogy."

What the main linking element is, aside from the shared setting, isn't revealed until *The Acheron Pulse* unfolds, and the arc doesn't fully conclude until the arrival of the Seventh Doctor in next month's *The Shadow Heart* – this broader scale of storytelling excited Rick. "Alan Barnes had this idea of a huge, star-spanning trilogy," he says, of the series' script editor, "and he talked to me about that concept and offered me a chance to pitch for the middle story. It was a huge idea that really appealed to me – I grew up reading all that epic science-fiction with gorgeous, garish covers, and really wanted to do something on that kind of scale. That's what I wanted to capture. But obviously we're talking about *Doctor Who*, so you want everything to be that much more ramshackle, I guess! Its foundation is those old novels, but pulled back onto a more intimate *Doctor Who* scale."

Was it difficult to write a story that, as well as standing alone, has to fit into a bigger narrative? Having your beginning and ending handed to you in advance? "That's the first thing you work out when you're on your own anyway – where you're going to start and where you're going to finish – so you've got as much freedom as normal. We were passing stuff backwards and forwards as we went along, all three of us, so it was a very supportive environment and a really good way to work."

What about writing the middle story – is it tough not being the première or the finale? "There's an element of that. You have to find other ways to hit the really big emotional beats. Because there's no companion, you can build to big emotional payoffs because none of the characters are really safe, so you can still get that stuff in there." (Incidentally, it's set "before Evelyn, because the Doctor's very much in that emotional space. It wouldn't really work if we saw a lone Doctor travelling after he found that humanity.")

"I suppose it's about the responsibilities and pitfalls of constitutional power," Rick sums up, "but that's not really the selling point of it – it's more about a galactic empire on the brink, it's got two races of monsters in it and the Acheron Pulse itself, which is a horrifyingly destructive weapon..." **DAN TOSTEVIN**

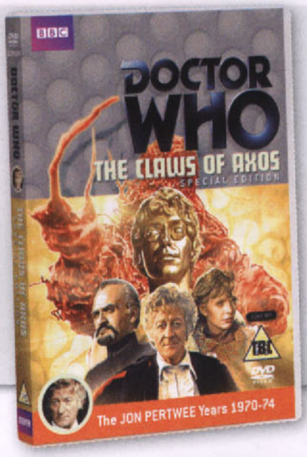
BUY IT BECAUSE: It's the kind of huge, gripping space opera *Doctor Who* does so rarely.

- ■ ***Dalek Menace!*** box set containing *The Chase* by John Peel [First Doctor, Ian, Barbara, Vicki, and Steven], *Mission to the Unknown* by John Peel [Marc Cory, First Doctor, Steven and Katarina], *The Mutation of Time* by John Peel [First Doctor, Steven and Sara] AudioGO £TBC
- ■ ***Invasion Earth!*** box set containing *The Dalek Invasion of Earth* by Terrance Dicks [First Doctor, Susan, Ian and Barbara], *The Auton Invasion* by Terrance Dicks [Third Doctor, Liz Shaw and the Brigadier], *The Dinosaur Invasion* by Malcolm Hulke [Third Doctor, Sarah, the Brigadier, Mike Yates and Benton] AudioGO £TBC
- ■ ***Torchwood: Exodus Code*** by John and Carole E Barrowman [Captain Jack] AudioGO £14.99

THURSDAY 18

MAGAZINE

- ■ **DWM 453** Panini £4.50



MONDAY 22

DVD

- ■ ***The Claws of Axos: Special Edition*** by Bob Baker and Dave Martin [Third Doctor, Jo, the Brigadier, Yates, Benton] BBC DVD £20.42

MONDAY 29

DVD/Blu-ray

- ■ ***Series 7: Part 1*** by Steven Moffat, Chris Chibnall and Toby Whithouse [Eleventh Doctor, Amy and Rory] BBC £25.52/£30.63

WHERE TO BUY

Big Finish: Visit *www.bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or *www.audiogo.com/uk*

COMING SOON...

CLASSIC DOCTORS · BRAND NEW ADVENTURES
DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
Maggie O'Neill and Amy Pemberton in
PROJECT: NIRVANA
by Cavan Scott and Mark Wright
with Sylvester McCoy as The Doctor
THE COMPANION CHRONICLES

Project: Nirvana

AUDIO DRAMA Big Finish

BY Cavan Scott and Mark Wright
PERFORMED BY Maggie O'Neill, Amy Pemberton and Sylvester McCoy
FEATURING The Seventh Doctor, Lysandra Aristedes and Sally Morgan
RRP £8.99 (CD), £7.99 (download)

RELEASED 30 SEPTEMBER

WHAT'S IT ABOUT?
Black TARDIS crew Lysandra Aristedes and Sally Morgan embark on a perilous mission to recover a dangerous artefact from a speeding train...

If you haven't been following the Seventh Doctor's latest adventures in Big Finish's main *Doctor Who* range, look away.

The Doctor has been cheating on Ace and Hex. Over the last few months it's emerged that, while they were his companions, he'd also been travelling with Sally Morgan (introduced in 2011 audio *House of Blue Fire*) and Lysandra Aristedes (from 2005 novel *Project: Valhalla*, first brought to audio in 2010's *Project: Destiny*).

This month's *Companion Chronicles* release is an adventure for that secret TARDIS team, written by Cavan Scott and Mark Wright, who created Aristedes in those previous 'Project' stories. "We were really flattered that they wanted to use her again," smiles Mark. "A lot of it is to do with Maggie [O'Neill], because she's so brilliant."

Project: Nirvana is Maggie's story, but unusually for the range, Amy Pemberton and Sylvester McCoy also appear, as Sally and the Doctor. So why isn't this part of the main range? "In *The Companion Chronicles*, the companion comes to the fore," explains Cav. "The Doctor's a guest star in his own series. Here, we find out more about Aristedes and where she might go."

"Aristedes became so emotionless," Mark explains. "Originally, in *Project: Valhalla* she's quite a smiley, easygoing character. In *Nirvana*, we wanted to give a reason for her being the way she is now – but you'll have to listen to find out what that reason is..." **DAN TOSTEVIN**

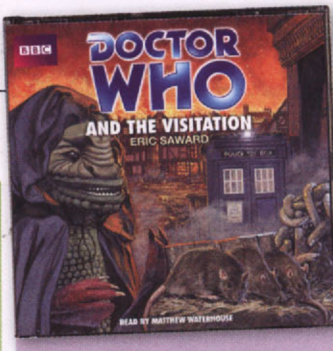
BUY IT BECAUSE: It's an exciting and intriguing insight into two very unusual companions.

The Visitation

AUDIO READING AudioGO

WRITTEN BY Eric Saward
READ BY Matthew Waterhouse
FEATURING The Fifth Doctor, Adric, Tegan, and Nyssa
RRP £13.25 (CD)

RELEASED 4 OCTOBER



WHAT'S IT ABOUT?
England, 1666 – the darkest days of the Great Plague. When the Doctor and his companions land, they they are not the only new arrivals. Strange lights have lit up the sky and the Grim Reaper stalks the local woods...

Those listeners who enjoyed the recent release of Sixth Doctor Colin Baker's reading of *The Twin Dilemma* might be forgiven for thinking *The Visitation* the work of a different writer entirely. "It is very different to Eric Saward's later style of writing," agrees range commissioning editor Michael Stevens, "and as such it comes across as a fresh voice in the range. The story is told concisely and faithfully to the TV episodes, but along the way it becomes an adventure yarn in its own right. As I've said before, the joy of this range is that stories can live again in our own visual imagination, free of the trappings of a TV studio."

Excitingly, AudioGO has achieved quite a coup by attracting Adric actor Matthew Waterhouse back to *Doctor Who* fiction. "I was absolutely delighted when Matthew agreed to read *The Visitation*," Stevens reveals. "Knowing that he's a self-confessed *Doctor Who* fan, I hoped he would do it, so it was just a question of having the right opportunity."

"I have never said a permanent 'no' to playing Adric again," Matthew insists. "Simply 'not yet'. Arguably, on the audio version of my memoir, *Blue Box Boy*, I do revisit him! But reading an audiobook is an entirely different thing. One is playing a dozen or more characters, which is fun and exciting to do. I tried to get the regular characters accurate, without actually 'impersonating' them. The producer told me my Fifth Doctor was 'spot on'! I don't know how good my Australian accent for Tegan is, but I do make a stab at it. Curiously, I found that Richard Mace in the novel was not quite the character played by Michael Robbins, so I had some flexibility there. My Terileptil is quite 'hissy' and mean, though Eric Saward presents him as... not sympathetic exactly, but certainly dignified in a warrior-like way.

"I had read the Target Books as a boy, so the idea of reading one for the BBC appealed greatly. I read the books as they came out, right up until I was cast in the programme, I suppose the last I read was *The Horns of Nimon* – or did that come out after I had been cast? I can't remember! But it would have been a bit naff for me to have read *The Visitation* at the time!"

So, if for this job, Matthew was reading the book for the first time, how did he think it transferred to the page? "It's a terrifically enjoyable piece," he enthuses, "both as a TV serial and in its novel form. It bombs along, melodrama at its finest. Wonderfully, when reading the book to prepare, I experienced something of the thrill I got when reading Target books as a boy. The jazz pianist Keith Jarrett said in a recent sleeve note, 'Art is dying in this world, and so is listening, as the world becomes more full of toys and special effects'. Not to say that reading a Target book is 'art' exactly, but I like the simplicity of it."

"May I also just put in a word for the cover?" Stevens concludes. "With the original book cover having been a plain photograph of Peter Davison, we needed to commission new artwork, and I'm thrilled with the result – it's a new illustration by regular Target artist Nick Spender. I hope people like it!" **DAVID DARLINGTON**

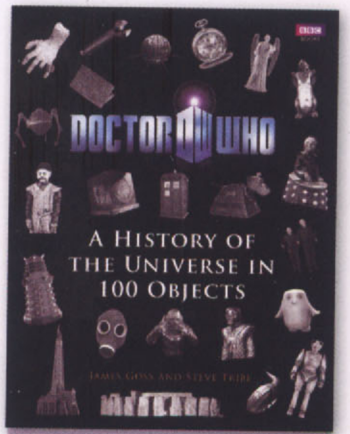
BUY IT BECAUSE: It's a solid adventure story – told by a long-lost companion.

A History of the Universe in 100 Objects

HARDBACK BOOK
BBC Books

WRITTEN BY James Goss and Steve Tribe
RRP £20.00

RELEASED 27 SEPTEMBER


BBC
DOCTOR WHO
A HISTORY OF THE UNIVERSE IN 100 OBJECTS
JAMES GOSS AND STEVE TRIBE

WHAT'S IT ABOUT?
From sonic screwdrivers to glass Daleks, 100 objects tell the story of the universe, and the most important man in it: the Doctor.

This title may seem just a teensy bit familiar to **DWM** readers, hmm? "Our publisher, the very nice Albert DePetrillo, suggested it to us," insists writer James Goss, "and I don't think he was at all inspired by the lovely thing that crops up at the back of **DWM** each month. BBC Books had just scored a hit with the tie-in to the *History of the World in 100 Objects* radio series, and I think he thought a *Doctor Who* version would be good. So this is very much a stylistic follow-up to Steve Tribe's brilliant work on *The TARDIS* and *Dalek Handbooks*, where he managed to create a coherent and unified history both of the Time Lords and of the Daleks using only the television series as a source. What Steve does is a rather wonderful and very clever tying together of all sorts of stuff. We used this approach to try to tell the history of the Universe and as a springboard, to try to place an object in a wider context – for example, the history of the Post Office Tower is fascinating, and very relevant to *Doctor Who*, and we think we've even come up with new information about UNIT."

Surely, though, *Doctor Who* contradicts itself on a blithely regular basis? "There are a few things in the story of *Doctor Who* that seem odd," Goss agrees. "How many times was Earth evacuated, and why, for instance – until you notice that there's a clever line in *The End of the World* that explains it. We haven't blamed everything on the Time War, but we do point out that history has had some very busy weeks – such as that magical week in 1966, when no wonder no-one noticed that thousands of teenagers went missing as the War Machines invaded and the Daleks were running a time-travelling antique shop..."

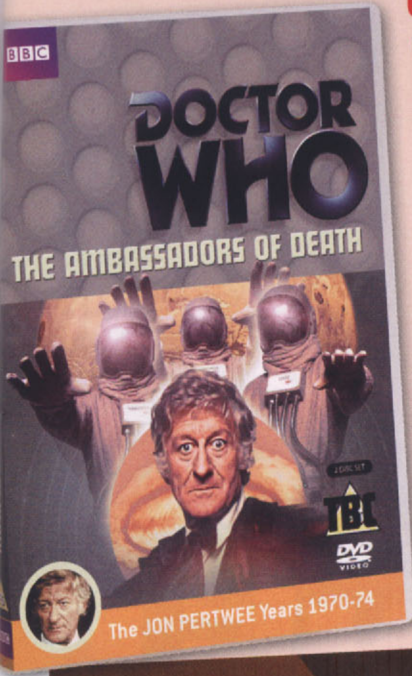
Goss' own inspiration for the book goes back a good few years. "I remember getting *Doctor Who: A Celebration* for Christmas in 1983," he reveals, "and the nine-year-old me reading it with an enthusiasm that can't be described. It snuck in a vast amount of information in a very entertaining way. I hope we've done the same – for a lot of people, the absolute stand-out of this book will be Peter McKinstry's illustrations. Hopefully though, when they've stopped stroking his amazing paintings of the Dark Tower, they may read the text and not only discover its impact on the series, but also a lot about the cultural origins of dark towers! Historically, the book is very accurate. I think there's only one date that's pure conjecture – so it should stand up as a reference work, as the reader won't be thinking 'I bet they've made that bit up'!" **DAVID DARLINGTON**

BUY IT BECAUSE: It's an imaginative, full-pelt sweep through the *Doctor Who* universe!

WIN!

Enter this month's competitions for the chance to win the very latest *Doctor Who* DVDs, CDs and books!

THE AMBASSADORS OF DEATH on DVD!



When Mars Probe 7 returns to Earth the occupants of the space capsule are kidnapped and the Doctor discovers that the astronauts are not even human. *The Ambassadors of Death* stars Jon Pertwee as the Third Doctor with Caroline John as Liz Shaw and Nicholas Courtney as the Brigadier. This seven-part adventure is released in fully-restored colour on DVD on 1 October, priced £20.42. BBC Worldwide has given us **FIVE** copies to give away. One could be yours if you can answer this question:

Who mans the controls of Recovery 7?

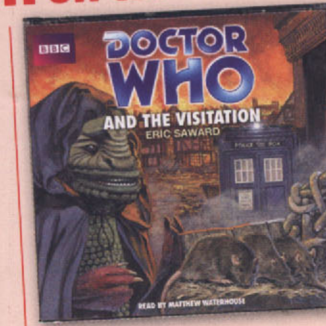
- A Van Lyden
- B Van Halen
- C Van der Valk

Phone **09011 542 221** to enter, or post your answer to the address below, starting with the words: "RIGHT – CUT IT OPEN!"

THE VISITATION on CD!

The latest of AudioGO's talking books based on the Target *Doctor Who* novelisations is the Fifth Doctor adventure, *The Visitation*. Eric Saward adapts his own story from 1982 in which the Doctor and his companions Tegan, Nyssa and Adric arrive on seventeenth-century Earth. There they discover that they are not the only extraterrestrial visitors. A group of alien Terileptil convicts have crash landed and, with the help of an android, are planning to wipe out humanity.

The book is read by Matthew Waterhouse, who played companion Adric in the original television version of the story, and the CD box sports brand new cover art by Nick Spender. Available on CD or to download from 4 October, AudioGO has kindly given us **FIVE** copies of this talking book, worth £13.25, to give away to readers who can answer this question:



In which street did the Fire of London begin?

- A Pudding Lane
- B Mousse Mews
- C Soufflé Street

Phone **09011 542 222** to enter, or by post to the address below, starting with the words: "LATERAL BALANCE CONES."

A HISTORY OF THE UNIVERSE IN 100 OBJECTS!

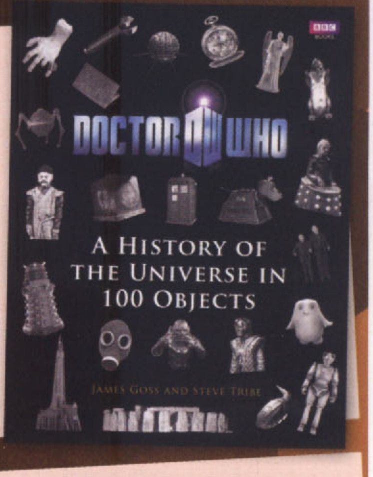
Inspired by the highly popular BBC Radio 4 series, *A History of the World in 100 Objects*, BBC Books is publishing the special *Doctor Who* guide *A History of the Universe in 100 Objects*. Every object tells a story. From ancient urns and medieval flasks to sonic screwdrivers and glass Daleks, these 100 objects tell the story of the entire universe, and the most important man in it: the Doctor. Each item has a unique tale of its own, whether it's a fob watch at the onset of the Great War or a carrot growing on the first human colony on Mars. Discover hidden histories of Time Lords and Daleks, the legend of the Loch Ness Monster, and the plot to steal the Mona Lisa.

A History of the Universe in 100 Objects is published in hardback on 27 September priced just £20.00, and the terribly kind people at BBC Books have given **FIVE** copies to us to offer to the readers who can answer this star-gazing question:

What are suspected spaceships spotted in the sky sometimes known as?

- A *Unexpected Furtive Objects*
- B *Unidentified Flying Objects*
- C *Unbelievable Flashing Objects*

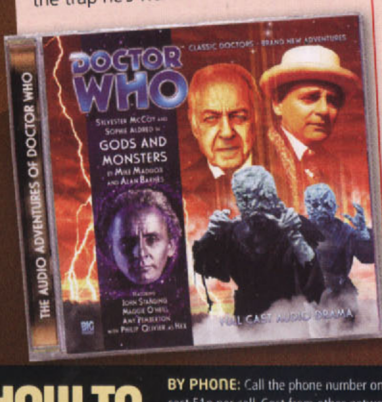
Phone **09011 542 223** and leave your details to enter, or you can post your entry to the address below, marking it with this observation about Romana's telescope: "THIS IS A FORBIDDEN OBJECT."


BBC BOOKS
DOCTOR WHO
A HISTORY OF THE UNIVERSE IN 100 OBJECTS
JAMES GOSS AND STEVE TRIBE

GODS AND MONSTERS on CD!

The Seventh Doctor's latest full-cast adventure on audio from Big Finish takes him and his companions Ace and Hex to a bizarre landscape seemingly immune to the physical laws of the universe. Ace and Hex battle to rescue the Doctor from the trap he's walked into as ancient enemy Fenric returns, along with the terrifying Haemovores.

Gods and Monsters, starring Sylvester McCoy, is available in September from *www.bigfinish.com* on CD for £14.99 or to download for £12.99. We've **FIVE** CDs to give away to readers who can answer this question:


THE AUDIO ADVENTURES OF DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
DOCTOR WHO
GODS AND MONSTERS
FULL CAST AUDIO DRAMA

Where did the Doctor meet the Gods of Ragnarok?

- A The Psychic Circus
- B The Clairvoyant Carnival
- C The Mystic Mardis Gras

Phone **09011 542 224** to enter or post your entry to the address below, starting with the words of Fenric: "WE PLAY THE CONTEST AGAIN, TIME LORD!"

THE BURNING PRINCE on CD!

The Burning Prince is a brand new, full-cast audio drama starring Peter Davison as the Fifth Doctor, with Caroline Langrishe and Clive Mantle, and available from *www.bigfinish.com* on CD for £14.99 or to download for £12.99.

The TARDIS lands aboard a ship carrying the fiery Prince Kylo who is searching for a lost princess. But with a sabre-toothed monster roaming the ship's corridors, the Doctor soon discovers he's not the only alien presence aboard.

We've **FIVE** CDs to give away if you can answer this royal question:

THE AUDIO ADVENTURES OF DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
DOCTOR WHO
THE BURNING PRINCE
FULL CAST AUDIO DRAMA

Who did the Doctor help bring to the throne as the rightful ruler of the planet Tara?

- A Prince Charles
- B Prince Reynart
- C The artist formerly known as Prince

Phone **09011 542 225** and leave your details to enter, or post your entry to the address below, beginning with this respectful greeting: "YOUR MAJESTY."

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 20 September and close at midnight on Wednesday 17 October 2012. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 452, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 17 October 2012.

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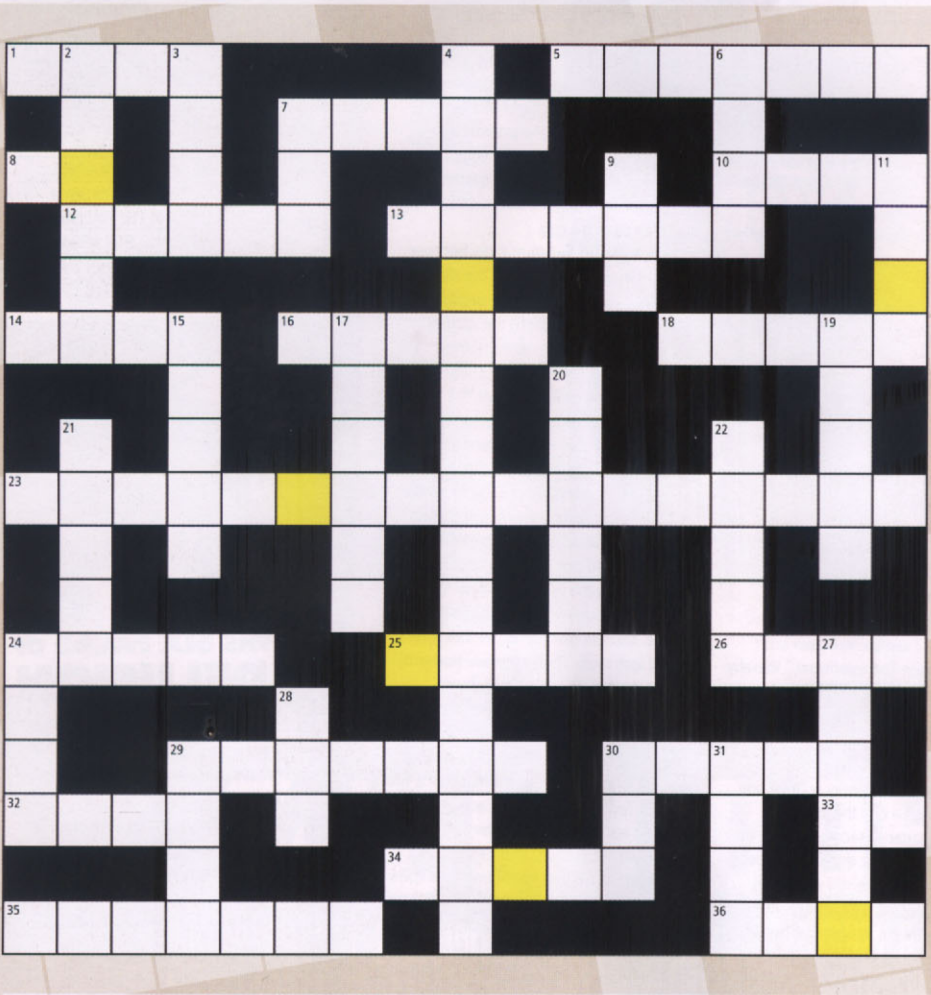
THE ANGELS TAKE MANHATTAN

CROSSWORD

Can you tell Van Lutyens from Van Lyden? Well, never mind! Try this puzzle anyway!



ACROSS

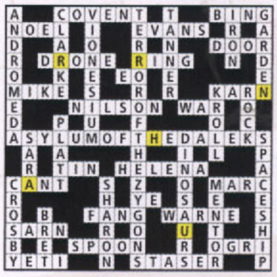
1 (and 23 Across) Food fit for a Time Lord (4,7,3,7)
5 (and 13 Across) *Doctor Who* producer (7,7)
7 Character played by Bernard Horsfall (5)
8 Quality of all *Doctor Who* since *Planet of the Dead* (1,1)
10 A victim of Lazar Disease who befriended Nyssa (4)
12 (and 21 Down) Ruled by President Zarb (5,5)
13 See 5 Across
14 The Doctor put one together to face dinosaurs on a spaceship (4)
16 A soldier on the planet Messaline (5)
18 One of the Rezzies (5)
23 See 1 Across
24 Rory's dad (5)
25 See 19 Down
26 (and 7 Down) The bitter pill (4,3)
29 See 4 Down
30 See 4 Down
32 (and 35 Across) Governing body of Gallifrey (4,7)
33 Ubiquitous initials of a prolific *Doctor Who* artist (1,1)
34 Barbara _____ - writer (5)
35 See 32 Across
36 Amy let Rory go because he wanted these (4)

DOWN

2 Indian Space Agency officer (6)
3 Brother Angelo's Brethren used him in their plot against Queen Victoria, The ____ (4)
4 (and 29 & 30 Across) Infamous boast made by a *Doctor Who* villain (7,2,3,5,3,4,2,3)
6 It went up instead of down in *Smith and Jones* (4)
7 See 26 Across
9 Number of hearts the Doctor has (3)
11 *The Waking* ____ (4)
15 Ironbridge _____ - *Mark of the Rani* location (5)
17 Eric, Alec and Jane ______ - colonists in space (6)
19 (and 25 Across) *Doctor Who* producer (5,5)
20 Vorus' *Skystriker*, for example (6)
21 See 12 Across
22 Sontaran who, along with other aliens, imprisoned the Doctor in the Pandorica (5)
24 Surname of one of the Doctor's companions, perhaps (4)
27 Surname of junior entertainment manager on the Starship *Alaska* (6)
28 *The ___ of Time* (3)
29 Feature of the Doctor that 27 Down focused on (4)
30 Sam Seeley's wife (3)
31 ____ Hurran - director (4)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



A	■	■	C	O	V	E	N	T	■	T	■	■	B	I	N	G
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D	■	■	A	■	O	■	■	R	■	N	■	■	D	O	O	R
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O	■	B	■	■	F	A	N	G	■	W	A	R	N	E	■	S
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Y	E	T	I	■	■	N	■	S	T	A	S	E	R	■	■	P

LAST ISSUE'S PRIZE WORD: HURRAN

WIN! ...A SUBSCRIPTION TO DOCTOR WHO MAGAZINE

Want to keep up-to-date with the very latest on-set action, exclusive interviews and exhaustive coverage of *Doctor Who*'s 49-year history? Then why not take up the subscription offer on the facing page? Or, for a chance to win a free subscription, complete the **DWM** prize crossword, simply rearrange the letters in the yellow squares to form the name of a character in the current series:

PHONE 0901 154 2232
AND LEAVE YOUR ANSWER, NAME AND ADDRESS

OR SEND YOUR ANSWER, NAME AND ADDRESS ON A POSTCARD OR STUCK DOWN ENVELOPE TO 'DWM CROSSWORD' AT THE ADDRESS ON PAGE 79.

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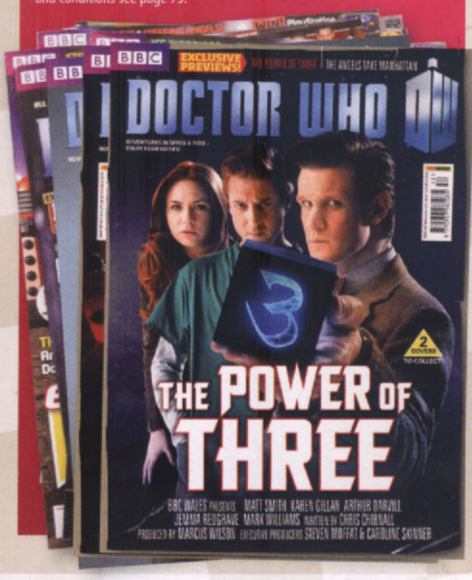


WOTCHA!

The page that merely enables one to be wrong with authority.

Compiled by THE WATCHER

A HISTORY OF DOCTOR WHO IN 100 OBJECTS …

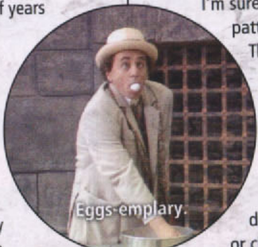
#23 OSWIN'S EGGS

Death, horror, madness, high-octane drama… but in the end, *Asylum of the Daleks* all turns on the Doctor cracking the mystery of Oswin's eggs. It's a characteristically unexpected ingredient whipped into a hard peak in the labyrinthine storytelling kitchen of Steven Moffat – but it's also the continuation of an unacknowledged motif which runs throughout the Doctor's adventures. Yes, dear reader: it's high time we applied ourselves to the all-important matter of considering the symbolic significance of eggs in *Doctor Who*.

I'm not really talking about monstrous eggs: being the sort of show that it is, *Doctor Who* naturally throws up plenty of those, from Gastropods, Tythonians, Chimerons and Slitheen to that icky giant nightmare egg in *The Deadly Assassin*. No, I'm thinking more about common-or-garden terrestrial eggs: the sort traditionally fried up with bacon, like those requested by Ian Chesterton in the first Dalek story, and rejected with a grimace by Jo Grant in *The Green Death*. What can they tell us about life, the universe and everything?

Let's whisk through a few examples, shall we? Arguably the most significant egg-related scene in 1960s *Doctor Who* is to be found in the sole surviving episode of *The Space Pirates*, wherein our leisurely introduction to the character of maverick space prospector Milo Clancey takes the form of a wandering camera shot which unveils his space-age breakfast arrangements, beginning with a boiled egg rolling down a chute – it's essentially a low-rent version of Dick Van Dyke's amazing breakfast-making machine in the previous year's cinema blockbuster *Chitty Chitty Bang Bang*. A couple of years later we come to Professor Goodge, the radiotelescope astronomer in *Terror of the Autons* whose backstory is sketched in by a clutch of doleful grumbles about his wife Elsie's habit of packing hardboiled eggs in the lunchbox where, courtesy of the Master, he is shortly to join them. ("Quite apart from their effect on my digestion, they're aesthetically boring," complains the doomed Goodge, prompting his superior Philips to respond: "Talking of eggs, I want a four-hour scan below the hydrogen line tomorrow," thereby demonstrating that Russell T Davies was by no means the first writer to smuggle fart jokes into *Doctor Who*.)

It's not going to rise unless you use real eggs, soufflé girl.



Eggs-emplary.

Eggs play a key role in *City of Death*, which finds Professor Kerensky accelerating an egg to a chicken – and thence to a skeleton – in a matter of seconds, giving the Doctor an excuse to crack the old one about which came first. Eggs are still very much on our hero's mind in the next story, *The Creature from the Pit*, in which he has an egg-spoon in his pocket with which to tap Erato's shell. They make a fleeting reappearance in *The Visitation*, in which the android is ordered to "activate the poacher," and in which the final act of the old retainer Ralph is to prepare a posset (that's a hot drink of milk and alcohol laced with egg) for his bibulous master.

In *The Greatest Show in the Galaxy*, the Doctor plays for time with the Gods of Ragnarok by falling back on the traditional conjuring trick of producing eggs from his mouth, while in *Ghost Light* Mrs Grose presents Ace with a "cholesterol city" breakfast that's heavy on the eggs. And *The End of the World* has the dastardly Cassandra secreting her teleportation feed inside an ostrich's egg.

I could go on, but that'll do, because I'm sure you can see the clear pattern that's emerging. Throughout the history of western art, from Hieronymus Bosch to Salvador Dalí, the humble egg has been a symbol of metamorphosis, of revival and rebirth, of a dramatic change in nature or circumstance. But there's more besides: in *Doctor Who*, eggs are associated not just with impending change, but also with the lonely outsider. Clancey, Goodge, Kerensky, Cassandra, Oswin and the rest are all, in their own ways, lost souls. Their eggs are portents of impending disaster. Kerensky is condemned to the same skeletal demise as his hapless chicken. Cassandra will shatter like her ostrich egg. Ralph is delivering Squire John's posset when he takes a blast from a Terileptil. Goodge is actually biting into an egg when the Master shrinks him.

By way of contrast, Ace rejects her breakfast at Gabriel Chase and scrambles to the Doctor's side. The Doctor pulls eggs out of his mouth instead of putting them in. And Oswin finally comes to terms with the horror of her own eggs-istence in time to save the day. One way or another, the message seems to be abundantly clear: stay off the eggs.

IN A NUTSHELL: That's quite *un oeuf* of that nonsense.

ALIENS TOP TEN

- GUNDAN CALLING
- DRAHVIN SATURDAY
- WHEREVER I LAY MY HATH
- STAND BY YOUR MANDREL
- WIRRN THIS TOGETHER
- I'M IN THE OOD FOR DANCING
- EASY LIKE SUNDAY MAWDRYN
- ANOTHER BRICK IN THE WALLARIAN
- PEX AND KRARGS AND BOK AND KROLL
- THERE'S A GUY WORKS DOWN THE CHIP SHOP SWEARS HE'S ELDRAD

THE SIX FACES OF DELUSION

We all know that the anti-everything campaigner Mary Whitehouse got her knickers in a twist about *The Deadly Assassin*, but that was just one complaint among many. Which of these five are true, and which one is a complete fabrication?

Answer revealed at the bottom of the page.

1 In 1966, *The Listener*'s television critic lambasted the use of graphic woodcuts to depict the eponymous slaughter in *The Massacre of St Bartholomew's Eve* as 'needless and nightmare-raising'.

2 In 1972, a letter published in *Radio Times* complained about scenes in which Jon Pertwee's Doctor 'performed violent karate which could be most dangerous if imitated by youngsters playing at being their hero'.

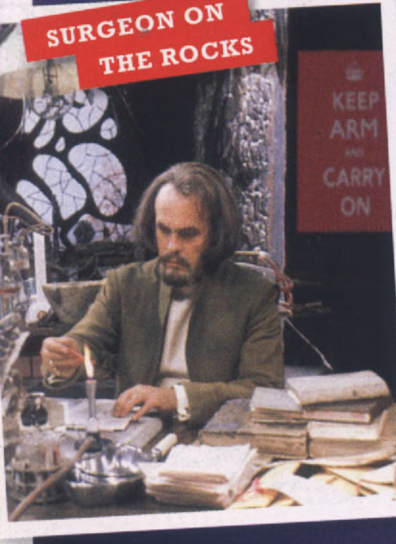
3 In 1975, a letter published in *Radio Times* described *Genesis of the Daleks* as 'brutal, violent and revolting – totally without point or plot'.

4 In 1979, *The Sun* newspaper ran the headline 'Is this *Dr Who* monster far too scary?', claiming that the Mandrels in *Nightmare of Eden* were so terrifying that the BBC had forbidden them to be photographed.

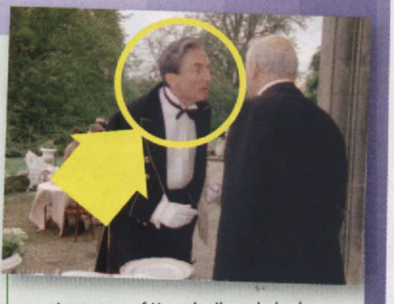
5 In 1984, a letter published in *Radio Times* complained that *Frontios* was 'not suitable viewing for children of any age', singling out 'a man being sucked under the ground while others looked on callously ignoring his cries for help'.

6 In 2005, the BBC received nearly 100 complaints from parents concerned by *The Unquiet Dead*'s depiction of corpses returning to life.

SURGEON ON THE ROCKS



SUPPORTING ARTIST *of the month*



"Where's James with that bucket?" enquires Brewster the butler as he presides over Lady Cranleigh's cold collation in Part Two of *Black Orchid*. "Hurry him up, will you, Henry?" Off scuttles Henry to check up on the errant footman. Now, we all know that the stately homes of England have a proud tradition of employing unflappable household staff, but surely there's a limit, and it's a limit which is severely pushed when the steadfast Henry returns a few moments later – at about 5:46 if you're watching – to whisper some extremely brief and concertedly non-speaking words in Brewster's ear. You'd need a degree in advanced lip-reading to discern the precise nature of Henry's silent rhubarb, but we know from the plot that it must be something along the lines of "Excuse me, Mr Brewster, but I'm afraid James appears to be lying dead in the hallway with a broken neck." Brewster issues a mute instruction, resulting in some tremendous head-nodding work from the redoubtable Henry, who then turns his gaze with mild disapproval on Adric, who is busy stuffing his face. Now that's what I call unflappable.

ANSWERS: page 76 – It's Professor Wagg fromthe TV Movie on the Time-Space Visualiser; page 81 – Just for Fun! It was all in her mind, four, he was selling people into slavery, Mel; above – The Six Faces of Delusion The made-up moan is number 2. All the other whinges are real.

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MARY TAMM

A tribute to the first Romana

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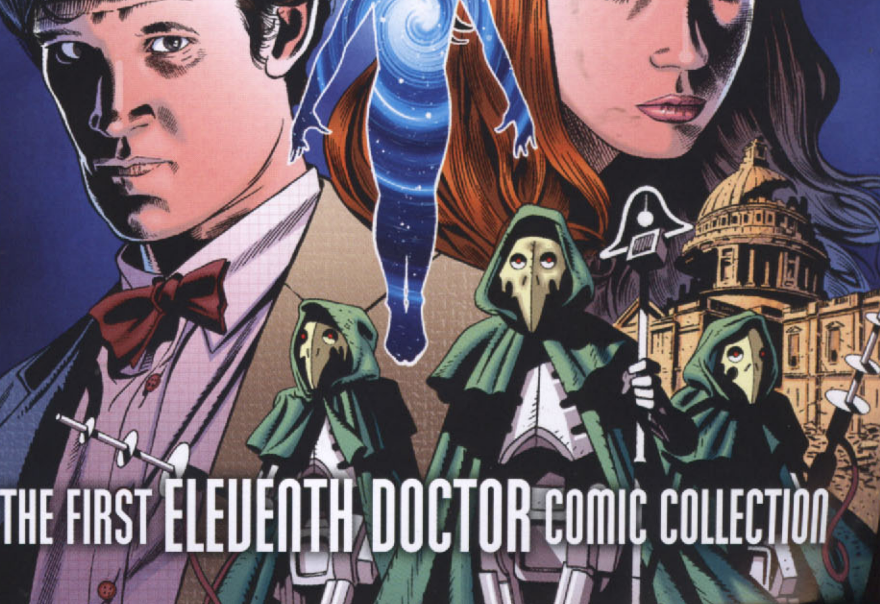

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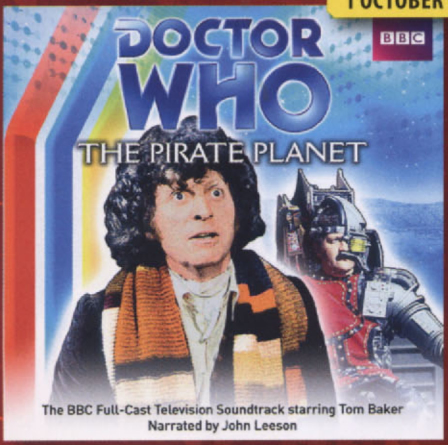
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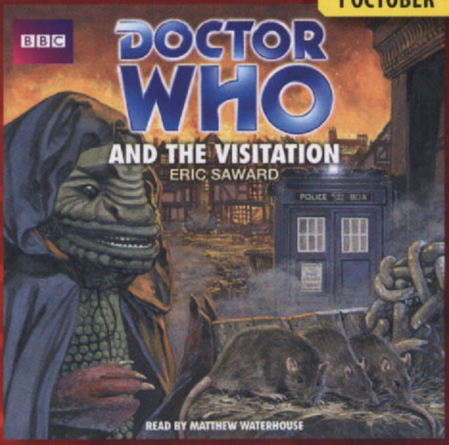
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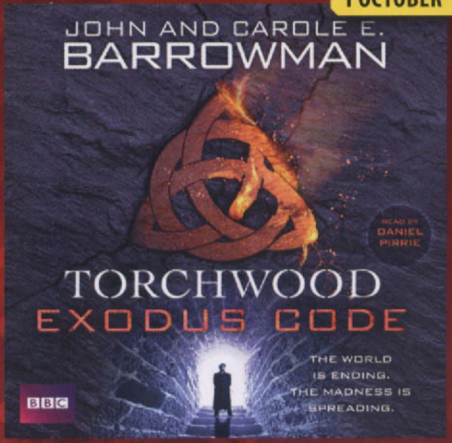
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